

THE CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

FEBRUARY, 1913 ONE SHILLING NET Vol. XXXV. No. 138



ESS FREDERICKA SOPHIE WILHELMINA

DANIELL

BY SPECIAL APPOINTMENT



TO H.M. THE KING

Decorators and Furnishers
:: in the Old Styles ::



A Very Rare Set of Four Fine Chinese Pictures on Mirrors in original Lacquer Frames, on view.

Schemes and Estimates submitted free.

Galleries

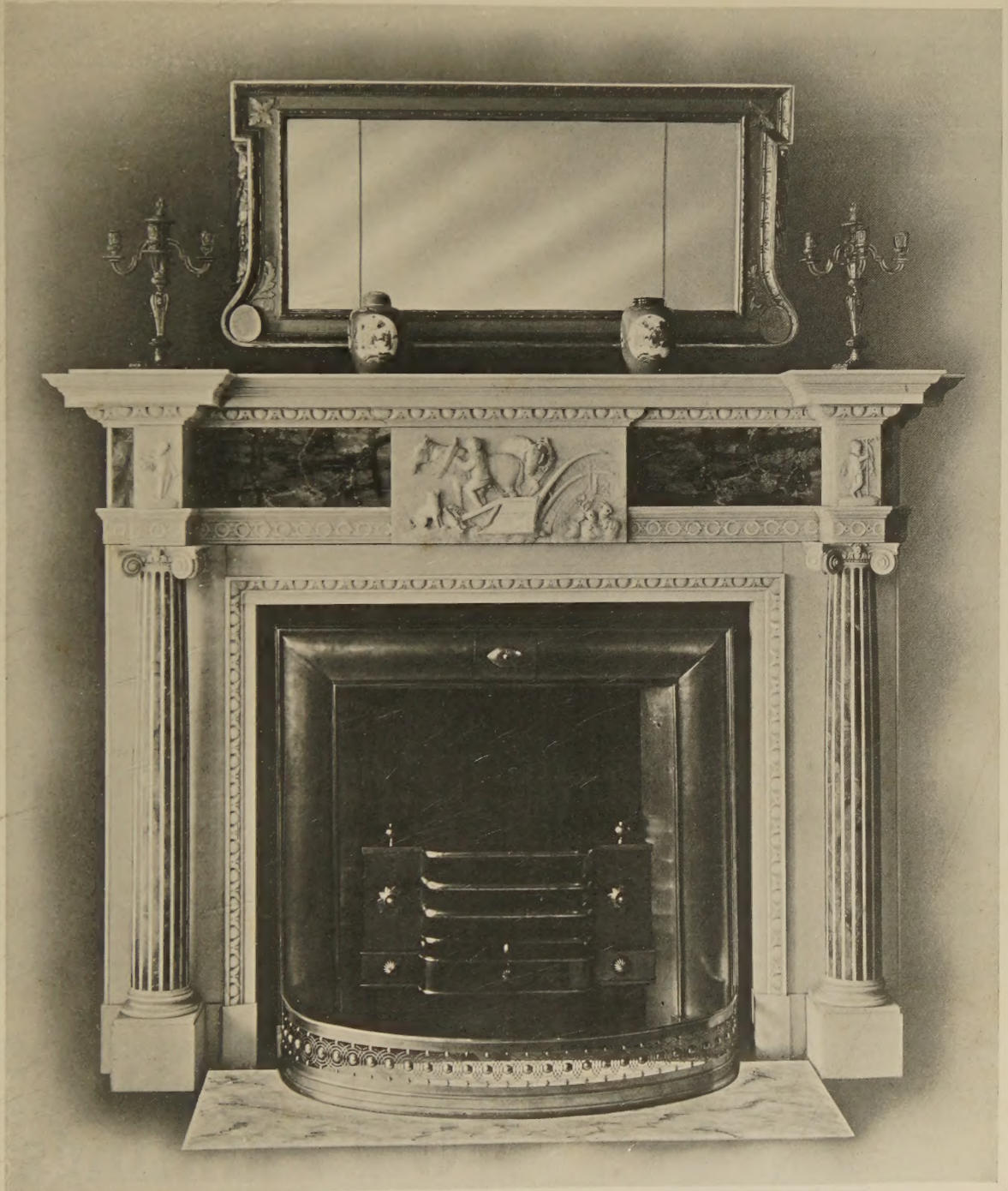
42, 44, 46, Wigmore St., W.



The Connoisseur

LITCHFIELD & Co.'s Decorative & Antique Galleries

THE LARGEST STOCK OF GENUINE OLD ENGLISH MARBLE AND
CARVED WOOD MANTELS CAN BE SEEN IN THESE GALLERIES



Statuary Marble Georgian Mantel, with Sienna frieze and inlaid columns, beautifully sculptured centre "after Morland." Length of shelf, 7 ft. 2½ in.; height of shelf, 5 ft. 6¼ in.; opening, 4 ft. wide, and 3 ft. 8½ in. high.

LITCHFIELD & Co., Decorators and Furnishers,
3, BRUTON STREET, LONDON, W.

Partners { THOS. G. LITCHFIELD.
WALTER L. BROTHERS.

TELEGRAPHIC ADDRESS: "LITCHBRO LONDON." TELEPHONE: NO. 456 MAYFAIR.

The Connoisseur

MAPPIN & WEBB

(1908) LTD.



OLD SHEFFIELD PLATE

Collectors are cordially invited to visit and inspect our stock, which is undoubtedly the finest collection in London

Catalogues and Photographs sent post free

158 OXFORD STREET, W.

HARRIS & SINCLAIR

— Established 1830 —

Antique Plate, Jewels, China, & Works of Art



Two-handled Cup.
By Robert Goble, of Cork, circa 1694

47, Nassau St., DUBLIN

February, 1913. — No. cxxxviii.

Telegraphic Address:

"Kleinbergé, Paris"

"Sperberge, New York"

Telephone: 288-72

Established 1848

F. KLEINBERGER
PARIS,
9 rue de l'Echelle.

NEW YORK BRANCH:
709, Fifth Avenue.

First-class
Old Paintings

Speciality:

Dutch and Flemish Schools :: ::

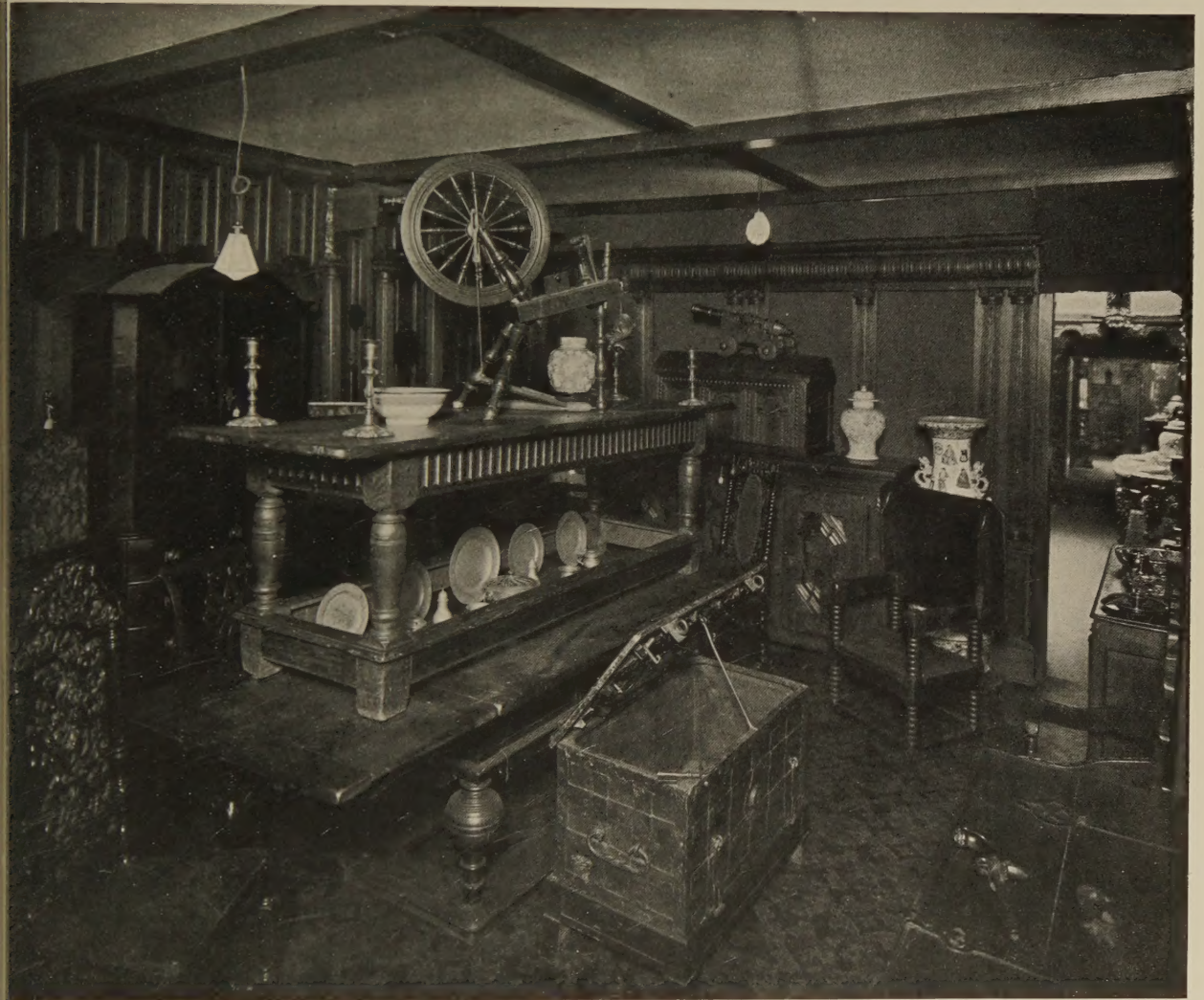
High-class Primitives of all Schools

The Connoisseur

Mr. DEAN'S GALLERIES

9, South Molton Street, London, W.

ON VIEW.—A CHOICE COLLECTION OF EARLY OAK & WALNUT PIECES



A View of one of the Showrooms

DECORATIVE AND ELECTRICAL WORK FOR TOWN AND COUNTRY HOUSES

GEO. FK. DEAN
*Designer and
Decorative Contractor*
9 SOUTH MOLTON ST.
Bond Street,
London, England

ADVICE AND ESTIMATES, with
execution of all contracts under
Mr. Dean's personal supervision

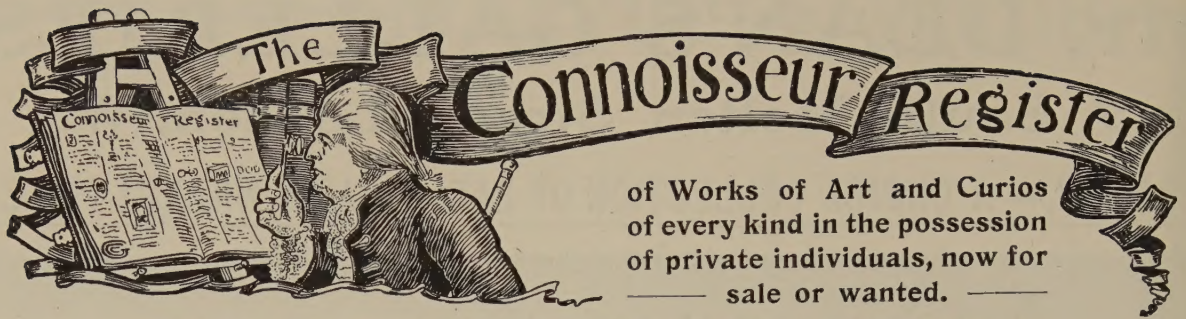
*Mr. Dean's Booklet, "Designs & Notes,"
:: will be forwarded on application ::*

Telegrams and Cables
"Expect, London"

Telephone
7884 Gerrard

Workshops and Depository
12 South Molton Lane, W.

Collections or Specimen Examples Purchased



of Works of Art and Curios
of every kind in the possession
of private individuals, now for
sale or wanted.

Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing Readers of "The Connoisseur" into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms

for illustrated announcements from the Advertisement Manager, Hanover Buildings, 35-39, Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to "The Connoisseur" Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Old Spanish Jewellery for sale.—Paste, Rose Diamond, Topaz, Amethyst, Pearl, etc. Very moderate prices to clear. Large collection. [No. R5,631]

Art Student on National Scholarship in London is desirous of executing commissions to copy works of art in museums, pictures, or for original work. [No. R5,632]

Wanted.—Spode Felspar Porcelain, also Porcelain marked X. Ø. F. (impressed), with or without the word "Spode" or "Spode Felspar." Also wanted marked Swansea Tea Service. [No. R5,633]

Table Cloth and dozen Serviettes, Damask, woven 1783, to commemorate Siege of Gibraltar. Design—old English warships, warriors, flags. Offers wanted. [No. R5,634]

Old Wedgwood Mauve Jasper Teapot, quatrefoils green lilac blossoms. [No. R5,635]

Small Collection of Stamps for sale.—Particulars on application. [No. R5,636]

Old Bureau in Mahogany, flat top, old brass ring handles. Particulars. [No. R5,637]

"Castor and Pollux carrying off Daughters of Leucippus."—Rare Coloured Mezzotint, Valentine Green, after Rubens. Highest offer. [No. R5,638]

Ralph Wood Toby Jug, translucent colours, for sale. [No. R5,639]

Old English Blue and White.—A few good pieces for sale. [No. R5,640]

Autographs for Disposal.—Scientific and literary celebrities. [No. R5,641]

Antique Fans, Bead Purses and Snuff-Boxes.—Small collection for sale. [No. R5,642]

Antique.—Set Sheraton Inlaid Mahogany Dining Tables, fair condition, 10 ft. 2 in. £22. [No. R5,643]

Handsome Pattern Spode Dessert Service, six dishes, eight plates. £12. [No. R5,644]

To those who wish to acquire and restore a wonderful
Old Manor House in Gloucestershire.

A FINE OLD HOUSE, with a remarkable history, dating from the XIVth Century, is to be purchased, either with a few acres or with an estate of 240 acres. Old stone doorways and mullioned windows, large open fireplaces, crenellated walls, oak panelling, and one of the most perfect specimens of an oak newel staircase in existence.—Full details of MESSRS. NICHOLAS, 4, ALBANY COURT YARD, PICCADILLY, W., who have inspected.

February, 1913.—No. cxxxviii.

Collectors are invited to communicate with Advertiser, who is working out a scheme to the advantage of all private collectors. Please mention your speciality. [No. R5,645]

Very Massive Old Sheffield Plate Inkstand, 4 guineas. [No. R5,646]

Arundel Prints for sale, in mint condition, with labels. Low prices. [No. R5,647]

"Connoisseur."—First 69 Numbers, September, 1901, to May, 1907. Intact and perfectly new condition. What offers? [No. R5,648]

Continued on Page XVIII.

OLD OAK PANELLING WANTED.

Send full particulars of period, quality, and quantity to **BENJAMIN'S GALLERIES, 60, Conduit Street, LONDON, W.** :: :: Good Prices Paid.

TO THOSE STARTING AN ANTIQUE BUSINESS
Instruction given in all ordinary classes of Antiques
Box 1103 "The Connoisseur," Hanover Buildings, 35-39 Maddox St., W.

A Firm of Furnishers and Decorators, with show-rooms in the best part of West-End of London, is prepared to sell Antique Furniture and Antique China, etc., on Commission.

Collectors and Dealers should communicate with Box 1105, The Connoisseur, Hanover Buildings, 35-39 Maddox St., W.

CITY COLLECTORS should inspect the varied Stock of Old China, Curios, etc., offered at REASONABLE PRICES by Mr. HARRISON, 30, King St., Cheapside, E.C.

COLOUR PROCESS PHOTOGRAPHY OF PICTURES, PORCELAIN, ETC.

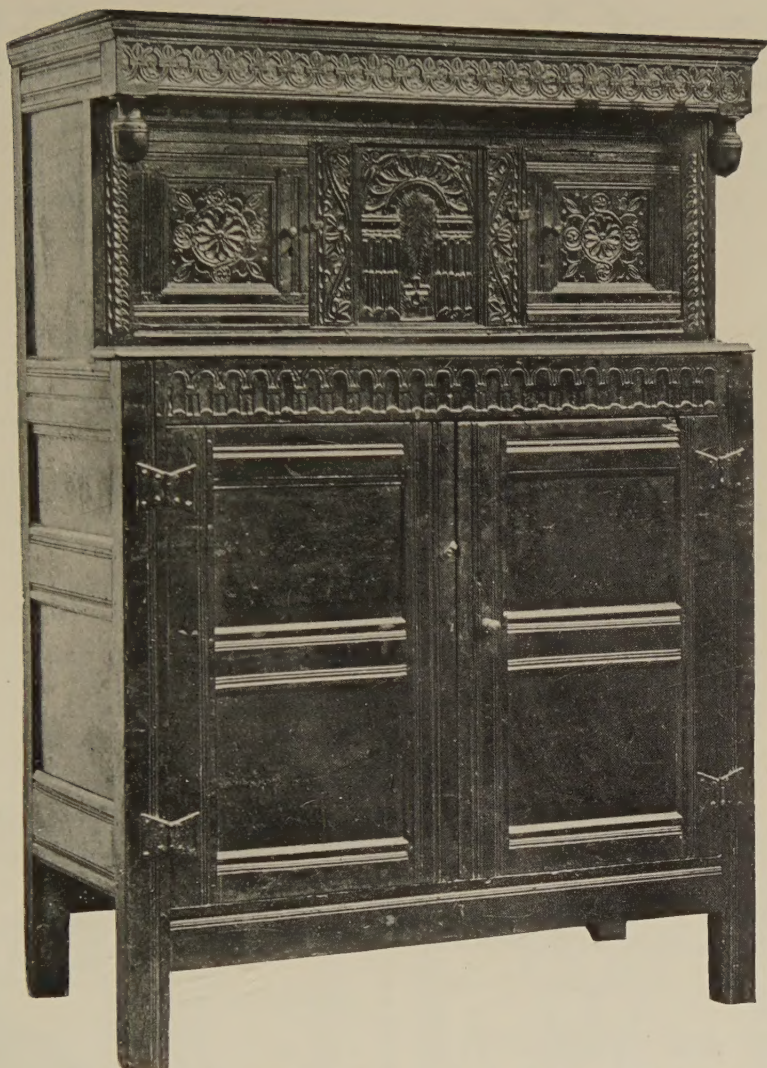
These reproductions will be found most useful by dealers for submitting to customers who are unable to call. Mr. Ewart Millar, who makes a speciality of this photography, will call personally on receipt of a letter addressed to 8, Margravine Gardens, Baron's Court, W. Telephone No. 4014 Western.



S. ALLEN & CO., 3, The Facade, CHARING CROSS, W.C.

Early Arms. — Police Relics. — Antiques.
Fine old Pictures, Prints, and Engravings a Speciality

The Connoisseur



*A FINE OAK ELIZABETHAN BUFFET
Richly Carved, in original untouched condition 4 ft wide*

Genuine Antiques

*Connoisseurs and all interested in Antiques
are invited to inspect the Galleries or write
for Illustrated Catalogue*

MAPLE & CO

LTD

TOTTENHAM COURT ROAD LONDON
Paris Buenos Aires

The Connoisseur

THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY.)

Editorial, Advertisement, and Publishing Offices: Hanover Buildings,
35-39, Maddox Street, W.

CONTENTS.

VOL. XXXV.

February, 1913.

No. CXXXVIII.

	PAGE
SIR JOSEPH BEECHAM'S COLLECTION AT HAMPSTEAD. PART I. By C. REGINALD GRUNDY. (With fifteen illustrations) - - - - -	69
DR. ALBERT FIGDOR'S COLLECTION OF DOLLS' FURNITURE. PART I. By AMELIA S. LEVETUS. (With seventeen illustrations) - - - - -	81
"ANNALS OF HAMPSTEAD." By T. J. BARRATT. (REVIEWED.) (With thirteen illustrations) -	89
MORE ABOUT CHINA COTTAGES. By H. ROBINSON. (With seven illustrations) - -	97

[Continued on page VIII.]

Lambert, Silversmiths

To His Majesty the King,

Goldsmiths and Jewellers,

10, 11 & 12, COVENTRY ST., PICCADILLY, W.



QUEEN ANNE.

CHARLES I.

WILLIAM III.

A unique collection of Diamond Work, Enamels,
and Works of Art. Every description of Decorative,
Table, and Ecclesiastical Gilt and Silver Plate.

ANTIQUE AND MODERN.

SELECT: OLD SHEFFIELD PLATE.

February, 1913.—No. cxxxvi i.

ANTIQUE

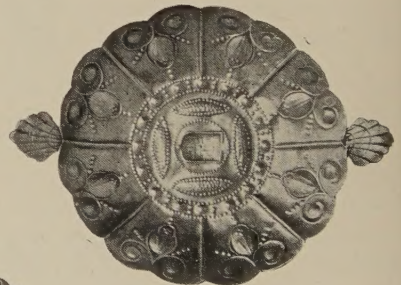


SILVER

BY ROYAL APPOINTMENT

ESTABLISHED 1772

*Antiques Valued or
Purchased for
Cash*



CHARLES I.



CHARLES II.

*Fine Specimens
always in
Stock*

Spink & Son Ltd.

17 & 18, Piccadilly, London, W.

The Connoisseur

Hampton's Fine Examples of Old English Furniture



The Chippendale Stool and Settee illustrated herewith are typical examples of the old English Furniture now on view in Hampton's Galleries for Antiques.

In these extensive Galleries may always be seen a unique collection of specimens of old English Furniture of exceptional interest and
— rarity. —

Finely carved 2 ft. by 2 ft. Chippendale Stool.
In original condition.



An elegant and original Chippendale Settee with interlaced back.

HAMPTON & SONS,
LTD., have no con-
nection whatsoever
with any other
Furnishing House.

HAMPTONS

PALL MALL LONDON

One of the many advantages of going to Hamptons is that they pay carriage to any railway station in Great Britain or to any port in Ireland.

CONTENTS—continued from Page VI.

	PAGE
NOTES AND QUERIES. (With two illustrations) - - - - -	101
NOTES. (With three illustrations) - - - - -	103
IN THE SALEROOM - - - - -	109
CURRENT ART NOTES. (With five illustrations) - - - - -	113
THE CONNOISSEUR BOOKSHELF. (With nine illustrations) - - - - -	123
CORRESPONDENCE - - - - -	131
HERALDIC CORRESPONDENCE - - - - -	132

PLATES

LANDSCAPE. By JACOB VAN RUYSDAEL - - - - - *Frontispiece*

[Continued on page X.



MEMORIAL OF CHARLES I., 1649. A VERY RARE SILVER MEDAL, WITH REVERSE SHOWING A SEVEN-HEADED MONSTER, RAMPANT, OVER THE DECAPITATED HEAD OF CHARLES I. HEV QVÆNAM HÆC INSANIA VULGI!

SPINK & SON

COINS AND MEDALS
OF ALL PERIODS

ESTABLISHED
1772

17 & 18, Piccadilly, London, W.

February, 1913.—No. cxxxviii.

VIII.

STONER & EVANS

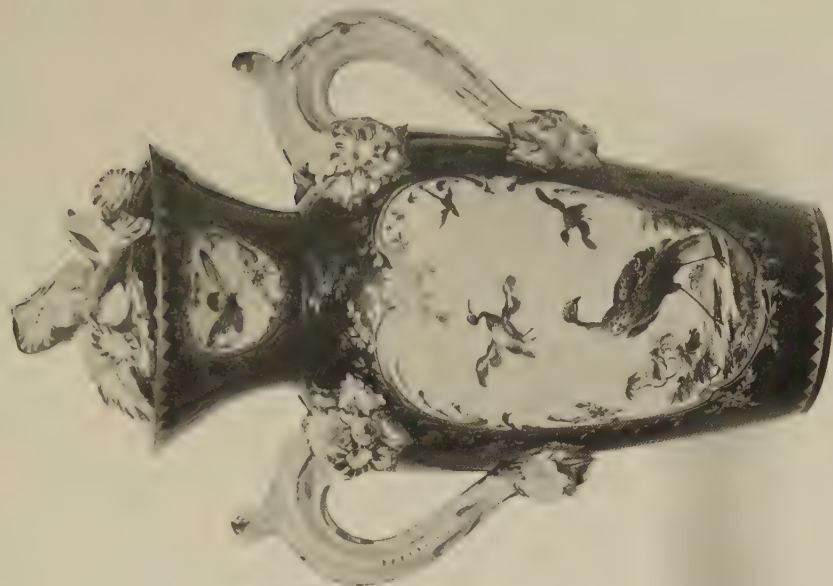
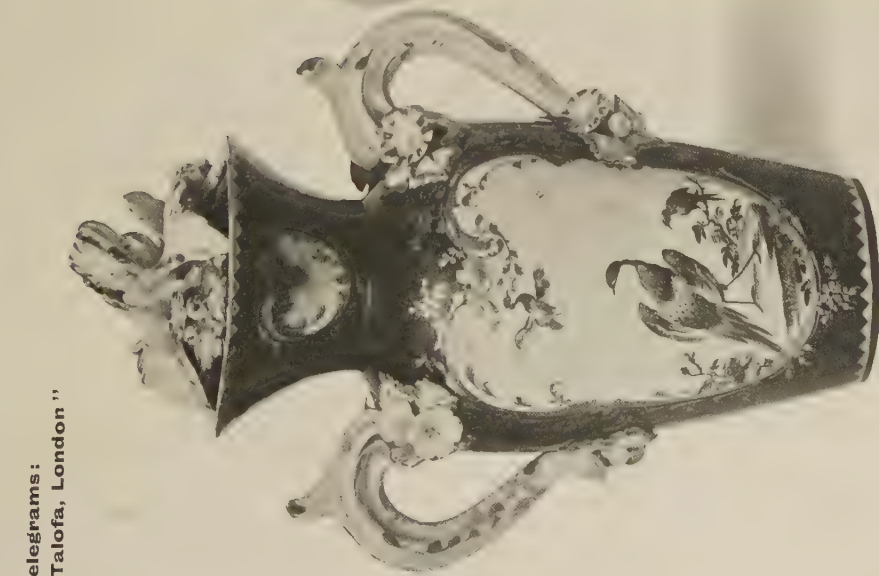
3 KING STREET, ST. JAMES'S SQUARE, LONDON, S.W.

Telegrams:
"Talofa, London"

Telephone:
6658 Gerrard

FINE ART "
GALLERIES

The Connoisseur



LONGTON HALL. One 11 inches. Two 10 inches high.

The Illustrated Book of the Exhibition of Old English Porcelain, containing 32 plates, Royal Quarto, £1 1s. nett.

SPECIALITY—Choicest examples of Old English Porcelain and Pottery.

Collections valued, arranged, or purchased

CONTENTS—continued from Page VIII.

PLATES—continued.

	PAGE
PORTRAIT OF MISS ANNA CLEMENTS. By J. J. MASQUERIER - - - - -	79
STEELE'S COTTAGE. By JOHN CONSTABLE - - - - -	93
MRS. McCRAE AND HER CHILDREN. By SIR HENRY RAEBURN - - - - -	107
MRS. HARTLEY. By W. DICKINSON, after J. NIXON - - - - -	121
MORNING, OR THE REFLECTION. By J. GROZER, after W. WARD - - - - -	(loose plate)
PRINCESS FREDERICKA SOPHIE WILHELMINA. By J. F. A. TISCHBEIN - - -	(on cover)

J. ELLETT LAKE & SON,

*Experts in Precious Stones,
Goldsmiths & Silversmiths,
Licensed Valuers for Probate, &c.*

43, High Street, EXETER

Established 1833.

Telephone 320.



Genuine Old English Jewellery set with Old Brazilian Diamonds, Pearls, Rubies, Marcasite, etc.

Interesting Collection of OLD CHINA, ANTIQUE SILVER PLATE, JEWELS, MINIATURES, ENAMELS, WORKS OF ART, OLD SHEFFIELD PLATE, &c. (Guaranteed Genuine.)

Utmost Value given for above, either in Cash or Exchange.

February, 1913.—No. cxxxviii.

The Sale privately of Important Works of Art

of every description, such as Pictures, Antique Furniture, Ornamental China, Old Silver, Tapestry, etc., is one of the features of Hampton & Sons' business. It frequently happens that Clients desire to realise without the publicity of an Auction Sale, and although Hampton & Sons always advise that large collections should be disposed of by Auction on the premises amidst their natural surroundings, good competitive prices can be realised by a Private Sale, if properly negotiated.

HAMPTON & SONS, through their many Furniture Sales, are in touch with the best buyers in the Kingdom, and are prepared to give expert advice as to the value of Works of Art, and obtain offers which it is open to their Clients to accept or refuse.

Recent Private Sales include pictures by Romney, Hoppner, Teniers, and others, and collections of old Silver, Dresden and English China, etc., have been dispersed at prices satisfactory to the various owners.

HAMPTON & SONS
Auctioneers & Valuers
3, Cockspur Street, S.W.

INTERIOR DECORATIONS
AND FURNITURE
BY
HOWARD & SONS
LTD.

25-27, BERNERS STREET
W.



J. C. Vickery's Combined Writing & Work Table



*Novelties
for Gifts
at
Vickery's
always.*

For Boudoir or where **space** is limited.

Size closed only
19 in. × 19 in. × 28 in. high.

Shown open as useful Writing Table.

Just lift writing pad and a most useful work
receptacle is disclosed, well arranged
with requisite fittings.

For everyday use, or an excellent wedding or
birthday gift.

Inlaid Mahogany - - - - -	£10 10 0
Plain Mahogany - - - - -	£9 9 0

J. C. VICKERY Their Majesties'
Silversmith and
Goldsmith
179-183, Regent Street, LONDON, W.

HEMING & Co. Ltd.

DEALERS IN ANTIQUE PLATE AND JEWELS



28, Conduit Street, London, W.

Antique China, Glass, Furniture, Bronzes

H. SYMONS & CO., of Hanway Street
(OXFORD STREET),

invite readers of this announcement to
call and see the wonderful collection of

Antique English and Continental China, Old English Furniture, Bronzes, Cut Glass, etc., now for sale. The acquisition of the additional premises (announced in the January "Connoisseur," page xxvii.) enables the China and Furniture to be shewn to better advantage, and connoisseurs and the trade should take this opportunity of obtaining *fine* genuine pieces at prices which are considerably less than similar pieces will ever be sold at again.

Mr. Symons desires the patronage of private collectors as well as the trade, and for this reason is offering his stock at very low prices.

The Connoisseur

GILL & REIGATE LTD. THE SOHO GALLERIES.

ANTIQUES ♦ DECORATIONS ♦ REPRODUCTIONS



Restorations and Decorations by Gill & Reigate, Ltd.

RESTORATIONS OF HISTORICAL INTERIORS ARE THE MOST DIFFICULT OF ALL DECORATIVE COMMISSIONS. THEY DEMAND MOST ACCURATE KNOWLEDGE OF AND ACCESS TO ACTUAL WORK OF THE PERIOD. WE HAVE THE LARGEST STOCK OF ANTIQUE EXAMPLES IN LONDON, AND ARE THEREFORE ABLE TO GUARANTEE FIDELITY OF STYLE AND DETAIL. ALL WORK OF THIS CHARACTER IS EXECUTED BY OUR OWN CRAFTSMEN UNDER THE DIRECT SUPERVISION OF SPECIALLY RETAINED DESIGNERS. ESTIMATES ARE PREPARED AND SUBMITTED FREE OF ALL CHARGE IN TOWN OR COUNTRY. WE HAVE IN STOCK OAK PANELLIED ROOMS OF DIFFERENT PERIODS, AND WE INVITE ATTENTION TO THE ILLUSTRATION OF THE LINENFOLD PANELLIED BANQUETING HALL WITH MINSTREL GALLERY, ON PAGE 73 OF OUR NEW ILLUSTRATED CATALOGUE, POST FREE ON APPLICATION

73-85 Oxford Street,
LONDON.

18 East 57th Street,
NEW YORK.

By Royal Appointment



To H.M. The King.

MAWERS LTD.

221, etc., etc., Fulham Road :: LONDON

15%	ANNUAL "ONE WEEK"	15%
OFF MARKED	SALE OF FURNITURE	OFF MARKED
PRICES	February 3rd to 8th inclusive	PRICES

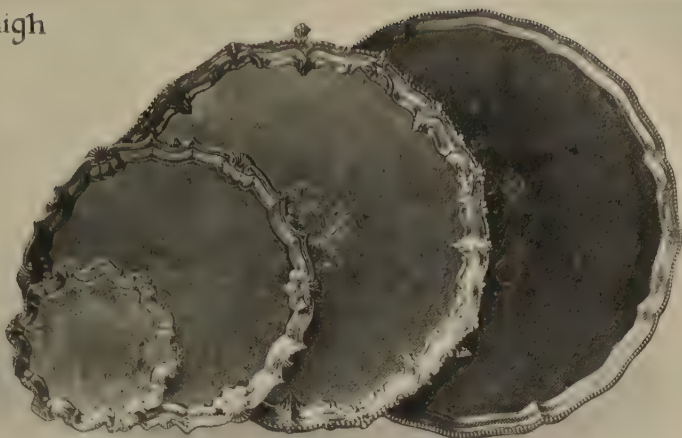
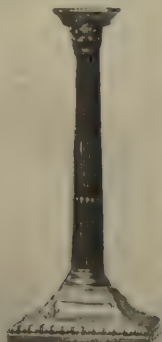
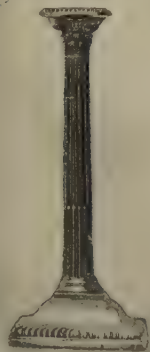
MAWERS LTD. repeat the offer made in 1912, which caused so much favourable comment, and which offer no other firm of equal repute has ever been able to make.

THE DIRECTORS GUARANTEE THAT—

1. No goods have been specially purchased or brought in for this sale.
2. The marked price, as written in plain figures on the ticket attached to every item, has not been altered.
3. Buyers deduct 15% from the prices as marked from any item whatsoever in the **WHOLE** stock.
4. No old or soiled stock. No remnants or oddments, as are usually associated with a "SALE."

Every item offered is a portion of their magnificent stock as accumulated day by day.

Sets of 4 of each Candlestick 12in. high



Pr 6in 1750. 10in 1743 14in 1768 15in 1782

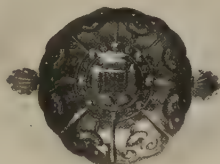


Old Aberdeen
by Cooper
Circa 1731



Chas II 1660

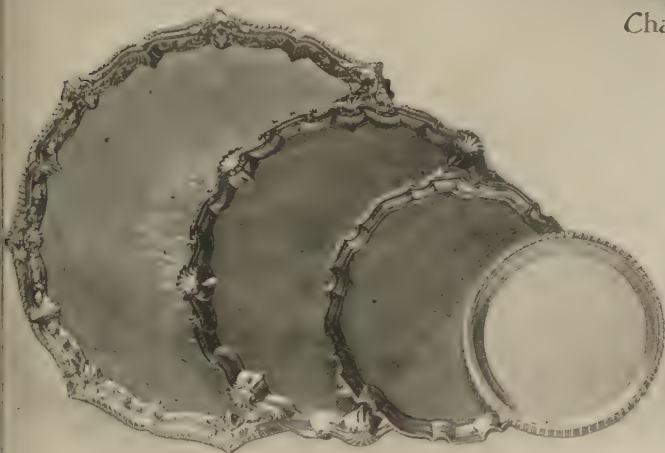
date 1729. pair 1724



Chas I. 1634

Old Irish 1732

Elizabeth 1570



date 1808

11in high
1765

13½ in high
1804.

15in 1769 12in 1759. 9in 1739 pr 7in 1764

Sets of 4 of each Candlestick. very fine

Collections Valued or Purchased

Every article guaranteed genuine and date as represented

ELKINGTON & Co. L^{TD}

Experts in Old English Silver

22, REGENT STREET, LONDON, S.W.

LONDON:
Cheapside.

BIRMINGHAM:
Newhall Street.

LIVERPOOL:
27-9, Lord Street.

MANCHESTER:
50, King Street.

GLASGOW:
34, Buchanan Street.

NEWCASTLE-ON-TYNE:
32-4, Northumberland Street.

The Connoisseur

HENRY GRAVES & CO. LTD.

6, PALL MALL, LONDON, S.W.



Size: 9 in. by 12 in.

MRS. SCOTT, of DANESFIELD

After **SIR JOSHUA REYNOLDS, P.R.A.**, Engraved in Stipple by **E. TILY.**

250 Artist Proofs in Colour - - - - £4 4 0

No other state. Plate to be destroyed.

Messrs. **HENRY GRAVES & Co. Ltd.**

"Connoisseur" Order Form

Dear Sirs,

I enclose **20s.** to secure one Artist Proof in colour of **MRS. SCOTT, OF DANESFIELD,** by **E. Tily**, after **Sir J. Reynolds, P.R.A.**, and covenant to pay the balance by monthly payments of 10s.

Name

Address

Date



**White Allom, London.
15, George Street, Hanover Square.**

One of several interesting old Oak Rooms.

**And at 19 East 52nd Street,
New York.**

HINDLEYS

70-71, Welbeck Street, W.

One of several Marble Mantelpieces of the Adam period from an old London residence now being pulled down. On view and for sale at above address

Decorations . Antiques.

Chintzes.

The Connoisseur REGISTER Continued from Page IV.

Chinese Chippendale Chair.—Offers. No cards. [No. R5,649]

For Sale.—Eight-legged Chippendale Sofa, electric blue velvet. £10. Photo. [No. R5,650]

Pictures by Flink, Brooking, Ruysdael, J. P. Van Thielen, Schalcken, and Gainsborough Dupont, for sale. [No. R5,651]

Fine Claw and Ball Foot Chippendale Dining Table, £13 10s. [No. R5,652]

Antique Dresser, £12 10s.; Six Old Chippendale Chairs, £10; Antique Cromwell Table, £3 15s. [No. R5,653]

Few Pieces Old Sheffield Plate for sale. [No. R5,654]

Genuine Old Chippendale Bureau Bookcase, £32; Fine Chippendale Settee, £13. [No. R5,655]

Old Chippendale Chairs and Tables for sale. [No. R5,656]

Ralph Wood Animal.—Believed unique; unknown best collections; translucent glazes. Height, 8½ inches. [No. R5,657]

Picture (believed Rembrandt), and others. Old China, Glass, Japanese Prints, Æolian "Grand" Organ, for sale. [No. R5,658]

Salt-Glaze Cat, etc., for sale. [No. R5,659]

For Sale.—"Richard Cromwell," portrait of, from Great Barr Hall. Price £40. Photo sent on application. [No. R5,660]

Stamps.—Very fine collection, over 40,000, besides duplicates. Worth £4,000. Offer wanted. [No. R5,661]

Van Dyck.—For sale. Photo. No dealers. [No. R5,662]

For Sale.—Some fine specimens of Old Dresden and Worcester. A few other pieces. [No. R5,663]

Oil Paintings by George Morland, P. Mansoni, and others. For sale. [No. R5,664]

Old Dresden.—A pair of Figures; exceptionally fine pieces. Photo. [No. R5,665]

Twelve Le Blond Prints for 13s. [No. R5,666]

William and Mary Walnut Bureau, fine inlay on ebony, ivory flowers, 23 in. wide and 40 in. high; 12 drawers. Unique. London. [No. R5,667]

Old French Chest Drawers, finest marqueterie, "Roman driving Chariot," etc. Splendid Tall Dutch Wardrobe, 6 feet wide, covered marqueterie and carving, lion claw and ball feet, 9 drawers, 173". London. [No. R5,668]

Set Six Sheraton Chairs.—Crown Derby Dessert, marked twelve pieces, 1780. [No. R5,669]

Large Bracket Clock.—John Elsworth, maker. Photo sent. [No. R5,670]

Dainty Georgian Silver Cream Jug, 1780, 4 guineas. [No. R5,671]

Beautiful Worcester (Flight & Barr) Plate, marked, hand-painted bird scene, perfect. 2 guineas. [No. R5,672]

Clock.—Ebony Bracket Clock, by Joseph Knibbs. Price £12. [No. R5,673]

"Connoisseur," from commencement, undamaged, no Index, perfectly clean. Offers. [No. R5,674]

Oil Painting on Oak Panel, 30 in. by 48 in.; six figures by Peter Paul Rubens. [No. R5,675]

Sheraton Chairs.—Two Arm, six small, beautifully carved, turned and reeded. £15. [No. R5,676]

Wanted.—Old Hand-painted China Plaques. [No. R5,677]

Continued on Page XXII.

FOR SALE. Grandfather Clock, 100 years old. Sheraton Mahogany Case, in perfect condition, 11 ft. high, pipe organ, two stops, fifty-six pipes, plays eight tunes and strikes the hours. G. W. BRAITHWAITE, 25, Westcott Street, HULL.

The Connoisseur

AN ANTIQUE TALLBOY AT **WHITELEY'S**



An excellent example in fine Figured Walnut
4 ft high, 5 ft 4 in wide, slightly restored.
Price on application.

WHITELEY'S Collection of Antique Furniture is well worth a careful inspection, as it comprises many very rare and unique pieces, all of which are marked at most reasonable prices.

WHITELEYS, QUEEN'S ROAD, LONDON, W.

WILLIAM WHITELEY, LTD.

The Connoisseur

W.F. GREENWOOD & SONS

LIMITED

14^A Clifford St., Bond St., W.

LONDON

24, Stonegate,

YORK

10, Royal Parade,

HARROGATE

Established 1825



A Set of six exceptionally fine and rare Chippendale Chairs of the Period.

Antique Chinese Porcelain

SALE BY AUCTION

On **TUESDAY**, the 11th of **FEBRUARY**, 1913, at the Commercial Sale Rooms, Mincing Lane, E.C., at 1.30 p.m.

NEWLY arrived shipments from China, containing a varied assortment of **ANTIQUE CHINESE PORCELAIN** of Sung, Yuan, Ming, Kang Shi, Yung Ching, Kien Lung, Kai King and Tao Kwang periods, including fine Kang Shi Famille Verte Vases, Bowls and Plates, Beakers, Vases, etc. A large assortment of Blanc-de-Chine, Sang-de-bœuf, and other self-colour and glazed Vases, etc. Ming Bronzes, Cloisonné, Kien Lung Carved and Porcelain Screens. Porcelain Birds, Figures, Animals, Snuff Bottles, etc., etc. Pekin Cloisonné and Canton Enamel. Carvings. **Antique Chinese Paintings and Pictures.** Tang Carved Stone Friezes.

The goods will be on show at the Dock Warehouse, New Street, Bishopsgate, E.C., on and after February 6th until the time of the sale.

CATALOGUES may be had of the Brokers,
Messrs. EASTWOOD & HOLT, Dunster House, Mincing Lane, E.C.,
also at the Warehouse.

(50 years established in Auctions of Chinese Curios)

February, 1913.—No. cxxxviii.

ESTABLISHED OVER 100 YEARS.

17 & 21, GARRICK STREET,

Covent Garden, W.C.

(Near Leicester Square Tube Station.)

J. ALEXANDER

... for ...

Antique furniture,

OLD ENGLISH,

ORIENTAL and

CONTINENTAL

China, Pictures, Bronzes,

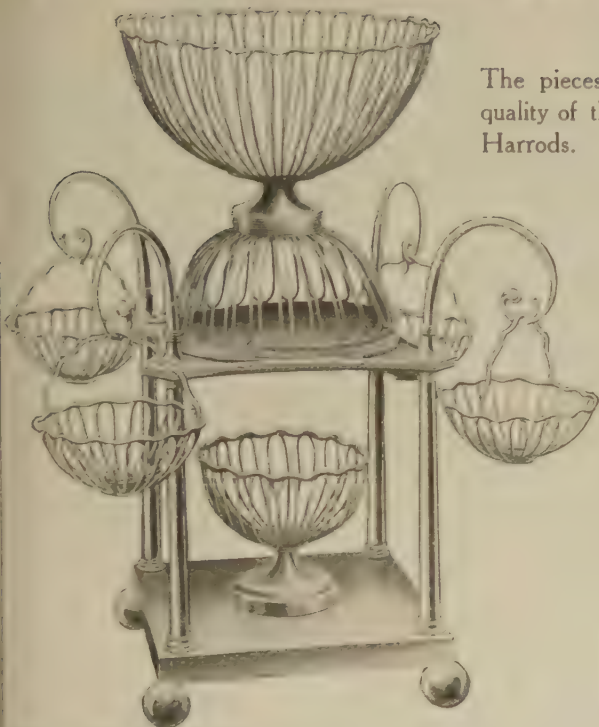
Works of Art, etc.

Valuations for Insurance, Probate, & Division.

TELEPHONE No. 8029 CITY.

Harrods

Examples of Fine Old Sheffield Plate



The pieces illustrated indicate the quality of the specimens secured by Harrods.

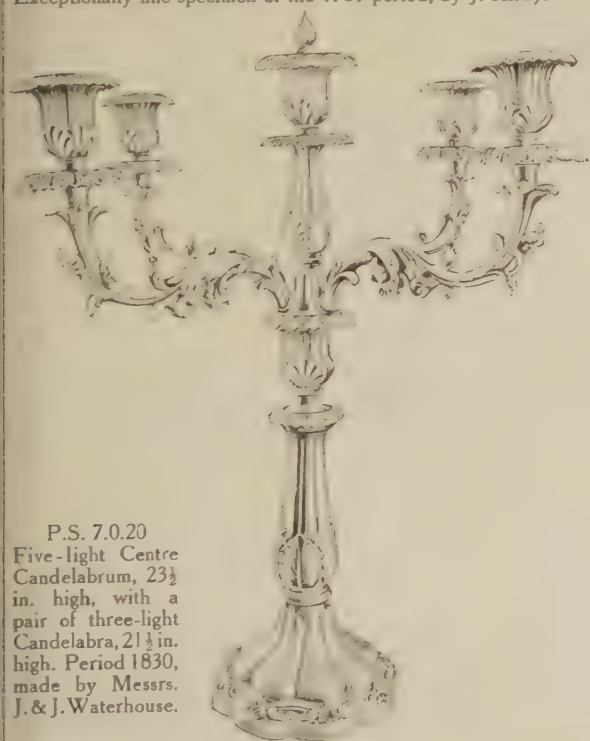
Inspection of
Harrods' unique
collection of
Old Sheffield Plate
in the
Silver Section
is cordially invited.

PRICES ON
APPLICATION.

P.S. 7.0.95—Old Sheffield Centre Piece, 18 1/2 in. high, with one 9 in. and one 4 1/2 in. baskets, and four 4 1/2 in. diameter hanging dishes. Exceptionally fine specimen of the 1789 period, by J. Kirby.



P.S. 7.0.74—Old Sheffield Tea Urn, 14 in. high. Period 1800, by D. Holy Wilkinson.



P.S. 7.0.20
Five-light Centre
Candelabrum, 23 1/2
in. high, with a
pair of three-light
Candelabra, 21 1/2 in.
high. Period 1830,
made by Messrs.
J. & J. Waterhouse.



P.S. 7.0.67
Old Sheffield Urn,
17 1/2 in. high.
Period 1790.

HARRODS Ltd. Goldsmiths, Silversmiths, Dealers in Old Sheffield Plate **LONDON, S.W.**
RICHARD BURBIDGE, *Managing Director*

A. FRASER & Co., INVERNESS



THREE FINE CABINETS FOR SALE

One very rare old Spanish 17th Century, of exquisite workmanship, as seen on right corner.

THE CHARM OF THE ANTIQUE

"Visitors to the North of Scotland who are interested in Curios and Antiques of all descriptions should not fail to see the extensive Showrooms of MESSRS. A. FRASER & Co., who have in their Antique Galleries at Union Street, Inverness, one of the largest and most valuable collections in the country. In addition to this most fascinating side of their business, Messrs. Fraser have extensive departments devoted to complete House Furnishing, and for the outfitting of Shooting Lodges they have gained for themselves a very enviable reputation." — Extract from *Scots Pictorial*, September, 1912.

THE OLD CURIOSITY SHOP :: A Sight Worth Seeing

"Recently our representative paid a visit to MESSRS. A. FRASER & Co.'s Antique Stores and Galleries, which are better known to Connoisseurs and collectors as 'the Old Curiosity Shop of the Highlands,' and which have developed to such an enormous extent that their premises are a veritable museum of Antiquities and Works of Art, attracting many home and colonial visitors. Probably there is nothing in Scotland to equal the display of Antique Furniture, Old Silver, Sheffield Plate, very rare specimens of Old Worcester, Chelsea, Crown Derby, and other China, as well as Crystal Glass, Old Brassware, etc." — Extract from *Inverness Courier*, August 30th, 1912.

The Connoisseur REGISTER *Continued from Page XVIII.*

For Sale.—Baxter Prints and Le Blond Ovals.

[No. R5,678]

"Connoisseur."—Numbers 1 to 66. Perfectly clean. Offers.

[No. R5,679]

Fine Private Collection (Etchings and Engravings), Rembrandt, Dürer, Ostade, etc.; also fine Portraits. (No dealers.)

[No. R5,680]

For Sale.—Leeds Puzzle Jug, Castleford Teapot, Antique Brass Candlesticks.

[No. R5,681]

For Sale.—Charles II. Walnut Chair, companion purchased Victoria and Albert Museum, £10.

[No. R5,682]

"Connoisseur" and "Studio" Magazines, monthly parts, complete; excellent condition. Price £7 and £12 respectively.

[No. R5,683]



Fine Chippendale Mirror in original condition, the design for which appears in "The Director"

February, 1913.—No. cxxxviii.

HARPER ASHFORD KENT

Has the Largest Stock in the South of England of

Jacobean
Queen Anne
Chippendale
and
Sheraton
Furniture

FENTON & SONS,

11, New Oxford Street,
LONDON

(ESTABLISHED 1880),

HAVE a Large Collection of
OLD ENGLISH & FOREIGN

Arms & Armour,

Antique China, Furniture,
Metal-work, Carved Oak,
Curiosities and Antiquities
of all kinds.



11, New Oxford Street (Near Mudie's Library and the British Museum)



Height, 6 ft. 11½ in.; width, 3 ft. 1½ in.;
depth, 1 ft. 10 in. Price £27 0 0

Queen Anne Bureau Bookcases

THE accompanying illustration shows one of three really fine Queen Anne Bureau Bookcases in walnut, which Heal & Son now have for sale at very moderate prices. These are authentic pieces of that period, and in perfect condition. Heal & Son always hold a good stock of interesting Antique Furniture which they are glad to have the opportunity of showing to "Connoisseur" readers.

HEAL & SON
Tottenham Court Rd., W.

Sixty Drawings by Sir Thomas Lawrence, P.R.A.

An Exhibition of the above, comprising some of the most beautiful examples by the Artist, in Water-colour and Crayon, will be opened by

H.S.H. Prince Alexander of Teck
On April 23rd, 1913.

The Proceeds of the Exhibition will be devoted to the Middlesex Hospital.

TO BE HELD AT THE

Edward Gallery, King Street, St. James'

An illustrated Catalogue Raisonné of the Collection is in course of preparation, a limited edition of which, suitably bound, will be issued at 5s. each.

The Connoisseur

FRED^K. LAWSON



TRADE
SUPPLIED

Telephone :
1644 Mayfair

Early Oak Table, with carved legs and extending top.

Telegrams :
"Period, London"

59, Davies Street, Berkeley Square, W.

Some Antiques at Bargain Prices

Magnificent Chelsea Figure, 13½ ins. high; subject:
"Justice" price £22
Ormolu mounted Sèvres Dish, dated 1767, painted with
"Cupids at play," after Boucher price £17
Pair of Fine Old Pewter Dishes, round, one 17th century
and one 18th century price £3 pair
Chelsea Open-work Fruit Basket, insect decoration, a
fine specimen price £6

These chosen haphazard from our large range of Genuine Antiques.

J. KYRLE FLETCHER Ltd.

79 High Street, The Bridge, Newport, Mon

— RARE OLD —

AUBUSSON CARPETS

Exceptionally Good Condition £250
— 33 ft. 6 in. × 18 ft. —
AND

Various other Aubusson Carpets & Rugs from £10

EDGLEY & CO.

ANTIQUE DEALERS,
DECORATORS and FURNISHERS

162a, Sloane Street, LONDON, S.W.

WRIGHT & HUNTER, Ltd.,
Arthur Street, BELFAST.



□ □

Six Single and
one Arm
Genuine Antique
Chippendale
Chairs.

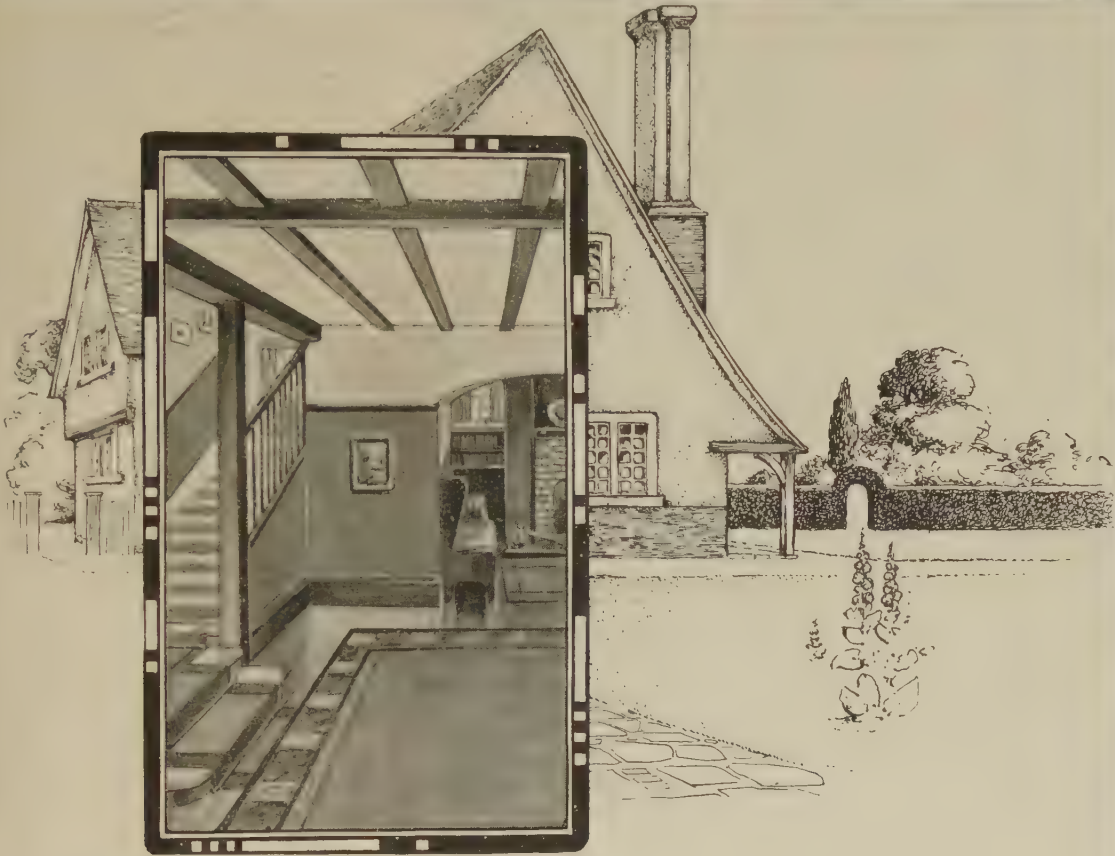
February, 1913.—No. cxxxviii.



OLD ENGLISH AND IRISH GLASS.

H. A. HACKETT, Antique Dealer,
8, Perry Road, BRISTOL.

XXIV.



HALL'S DISTEMPER combines the "art idea" with solid practical advantages such as are obtainable with no other wall covering.

Choose it with confidence, whether your home is old-time or modern; whether you decorate for rich effect, or in simple good taste; for a healthy home or for hard wear or economy

Hall's Distemper is applied directly upon the wall, with which it combines to give an impervious surface, hard as cement, yet soft as velvet in appearance. It contains a powerful germicide, which renders walls sterile of microbe and insect life.

It is free from the colour-fading and dust-collecting disadvantages of wall paper, and may be cleaned by lightly sponging with warm water. It lasts for years with beauty unimpaired.

HALL'S DISTEMPER

Selected for use in the National Art Gallery. Made in 70 colours.

Sample, shade card and full particulars, post free from the sole Manufacturers:—

SISSON'S BROTHERS & CO., Ltd., HULL.

London Office: 199^B, Borough High Street, S.E.

Liverpool: 65, Mount Pleasant.

Glasgow: 113, Bath St.

Reading: 6, Gun St.



WANTED

for Scholarly Research.

The Two Gobelins *as per illustration.*

The Carpets are in vivid colours, therefore the borders of flower-groups which are also to be seen are more distinct.

Information of the above can be paid for, and purchase is also contemplated.

Prof. E. KUMSCH,
Schillerstr. 40,
DRESDEN, N.

The Burlington Magazine

Illustrated and
Published Monthly,
2/6 net, post free 2/10

The following are specimens of
articles that have appeared:—

ANTIQUITIES OF S. ANDREWS	G. T. RIVOIRA
ARMOUR OF JEANNE D'ARC	CHARLES FFOULKES
CONTEMPORARY ACCOUNT OF THE FALL OF RICHARD II.	Sir E. MAUNDE THOMPSON
A SHIRAZ CARPET OF THE 15th CENTURY	Dr. F. R. MARTIN
ITALIAN BOXWOOD CARVINGS	Dr. W. BODE
GREEK STATUE FROM TRENTHAM	Sir CECIL SMITH
ANCIENT PERUVIAN POTTERY	Sir C. H. READ
CENTRAL AFRICAN EMBROIDERIES	T. A. JOYCE
LACQUER WORK IN ENGLAND	H. CESCINSKY
AN UNRECOGNIZED CARPACCIO	Sir CLAUDE PHILLIPS

*A classified list of the principal articles published
up to date can be obtained free on application.*

*Back numbers containing important articles on the following
subjects can still be obtained at the usual price.*

ARCHITECTURE	FURNITURE (English and French)
ARMS AND ARMOUR	MINIATURES
BRONZES	PAINTINGS
ORIENTAL CARPETS	SCULPTURE
CHINESE PORCELAIN	SILVER AND PEWTER
EMBROIDERIES AND LACE	TAPESTRIES
ENGRAVINGS	

*A specimen copy will be sent to readers of "The Connoisseur"
on receipt of six stamps to cover cost of postage.*

ANNUAL SUBSCRIPTION (including Indices) 32/-, post free
Of all Booksellers and of

The Burlington Magazine, Limited
17 OLD BURLINGTON STREET, LONDON, W.

ANNUAIRE de la CURIOSITE et des Beaux Arts. 1913.



LIST OF ADDRESSES OF ANTIQUARIES AND OF
ALLIED PROFESSIONS THE WORLD OVER.

THE NAMES AND ADDRESSES OF AMATEUR
COLLECTORS RESIDING IN FRANCE,
with indications regarding their collections.

NAMES AND ADDRESSES OF ARTISTS, PAINTERS,
WATER-COLOURISTS, PASTELLISTS, MINIATURE
PAINTERS, SCULPTORS, ENGRAVERS AND
ETCHERS, &c., RESIDING IN FRANCE,
with their Titles, Decorations, Salons mentions, and those of
the Art Societies of which they are members.

*The volume also contains very carefully prepared
practical information on all that relates to
the artistic movement of the day:—*

EXHIBITIONS IN FRANCE AND FOREIGN
COUNTRIES, AUCTION SALES,
ART LEGISLATION.

One volume of 580 pages, containing about
25,000 addresses, sent postage paid, 7/-
NOW ON SALE.

Offices: 90, RUE SAINT-LAZARE, PARIS

THE refinement and appearance generally lacking in the ordinary fire-grate are truly represented in the "Carron" selection of choice models.

CARRON

Firegrates

impart to the room that characteristic dignity so long associated with grates of "Carron" manufacture. They are distinctly unique in style and finish, and diffuse throughout the room a steady and comfortable warmth.

Mantels, Registers, Dog Grates, Interiors, Recesses, &c., in many sizes and finishes.

Sold by all Ironmongers and Hardware Merchants.

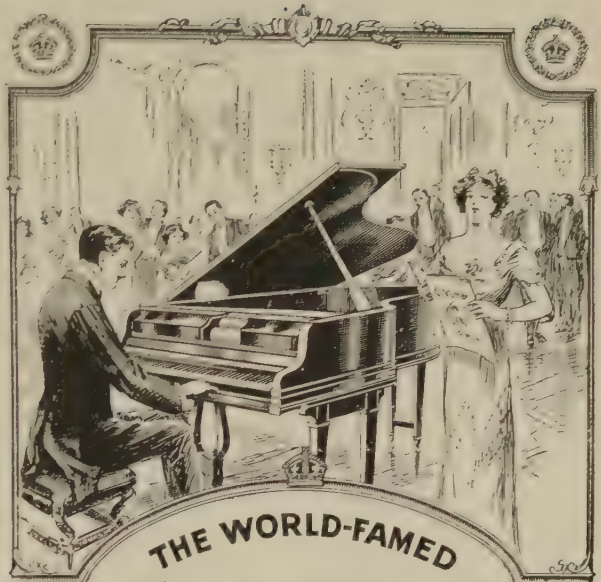
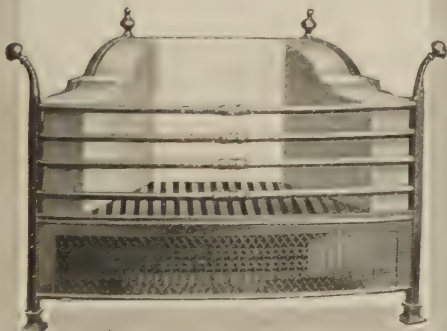
Illustrated Catalogue, free, which gives full particulars.

CARRON COMPANY

WORKS:
CARRON, STIRLINGSHIRE,
and at Paisley, Renfrew, and Glasgow.



and 2, Berners St., W., London, W.
Manchester, Bristol, Newcastle-on-Tyne, Birmingham, Edinburgh, Glasgow and Dublin.



ANGELUS

GRAND & UPRIGHT PLAYER-PIANOS

AS SUPPLIED TO HIS LATE
MAJESTY KING EDWARD VII.

THE charm and delight of being able to play the piano perfectly can hardly be realised until you possess an ANGELUS.

The simplicity and completeness of the Expression Devices enable you to enjoy to the fullest extent the personal interest in rendering artistically the world's best music.

The **MELODANT** expression device (patented) accentuates the melody or theme of the composition, giving just that exquisite human-like effect and independence of touch which mark the performance of the accomplished pianist.

The **PHRASING LEVER** (patented) controls every variation of tempo, and gives a distinctive character to the performance.

The **ARTISTYLE** (patented), the simple but infallible guide to music rendition, incorporates into one line the variations of tempo, touch and expression, giving to the performer a constant source of information regarding the correct interpretation of a composition and ensuring an artistic rendering.

The Angelus Player-Pianos comprise Grand and Upright Pianos of the most artistic character, and include the famous Brinsmead, the superb Marshall & Rose, Knabe, Emerson, Winkelmann, Squire, etc. These makes of pianos have been carefully selected on account of their beauty of tone, perfect touch, and durability.

You are invited to call and hear the Angelus, or write for Illustrated Catalogue No. 28 of the latest models.



SIR HERBERT MARSHALL
AND SONS, LTD.

Dept. 28, Angelus Hall, Regent House
— 233, Regent Street, London, W. —

Antique Fine Art Property.

WILLS & SIMMONS,

445, OXFORD STREET, W.

Telegrams: "Values, Wesdo, London."

Telephone: 85 Paddington.

The Collection covers a large field in Old English and French Furniture, Porcelains, Bronzes, Miniatures, Clocks, Statuary, and other decorative objects. The importance and variety of the Old English China is unrivalled.



The above Genuine Old Oak Staircase for sale at Mark Atkins's Antique Galleries. Also a Jacobean Oak Panelled Room with Carved Overmantel and Frieze, old Moulded Beams, Oak Floorboarding, Doors, Fireplace, and Rafters.

MARK ATKINS

— Ye Olde —
Curiositie Shoppe
FAVERSHAM
KENT

Has a splendid assortment of
Absolutely Genuine Antiques,
several fine specimens of
Pure Chippendale,
Jacobean Oak, and
Queen Anne
Furniture,
China Services,
and Pictures,
all at Reasonable Prices.
TRADE SUPPLIED.



lighting up with humour and interest, and immediately caught the 'expression,' and thus changed its character." Apply Box 1104, "THE CONNOISSEUR," 35/39, Maddox St., Bond St., London, W., England.

OFFERS INVITED for the
Life-size Marble Bust,
exhibited 1881, of
SIR ROBERT PEEL,
born 1788, died 1850.
Premier 1834-5, 1841-6.

Attributed to be by
SIR FRANCIS CHANTREY,
born 1781, died 1841. Knighted by
William IV., 1835.

Chancellor says: "When he was engaged on his Bust of 'Peel' he had given it the somewhat serious expression habitual to the statesman, but happening to relate an amusing anecdote to him, Chantrey saw his face

MERRY & Co.

6 & 8 Clarence Street,
— CHELTENHAM —

Genuine Antique furnishing Business

FOR DISPOSAL, solely on account of the recent death of the proprietor. Established 31 years. Last year's trade well in excess of previous records. A magnificent stock of most saleable pieces. For further particulars apply to—

Exors., 373 High Street, Cheltenham.

CHAS. KNOWLES & Co., Ltd.



The Japanese from 3/- per piece. British made, in our own Factory.
MANUFACTURERS OF ART WALL PAPERS
Showroom and Works:
164, King's Road, Chelsea, London, S.W.
West-End Showrooms—495, OXFORD STREET, W.

February, 1913.—No. cxxxviii.

INDEX & TITLE PAGE

to Volume 34 of

"THE CONNOISSEUR"

Now on Sale
Sixpence Nett

All the previous indexes for
Volumes 1 to 33 can also be
obtained at the same price

From any Bookseller or Newsagent
or post free from

THE PUBLISHERS, 35/39, MADDUX ST.

Bargains in Antiques

After nearly half-a-century of trading we
are holding our first

Clearance Sale

to commence on March 1st, during which
we will give

20 % Discount for Cash

off marked prices. No deception. Every
article marked in plain figures.
Send for Illustrated Catalogue showing our
enormous stock.

P. Head & Sons

Please note
the address

Opposite the
Parish Church

Egham, Surrey

The Connoisseur



MORTLOCKS

Established 1746

LTD.



By Special Appointment
to H.M. Queen Alexandra



Three Plates, part of a Service of fine Armorial China (*circa* 1772), from the collection of the late Bishop Hoadley.

SPECIAL EXHIBITION OF OLD ENGRAVINGS, SPORTING PRINTS, etc., NOW ON VIEW IN OUR NEW GALLERY RECENTLY OPENED.

GENUINE Antique China and Glass to be seen at these Galleries is **UNEQUALLED** by any other house.

Expert Restorers & Repairers. Collections Purchased. A written guarantee given with every piece sold as described.

466, 468 & 470 Oxford St.; 31 & 32 Orchard St.; 2^c Granville Place, Portman Square, LONDON, W.



"Sunshine is Life."

Choose this Winter The Riviera.

Enjoy your favourite sport—
indulge in rest or pleasure in
brilliant sunshine. ✿ Hotel
accommodation to suit every-
body. ✿ Reasonable through
fares and Special Excursion
— at cheap rates.

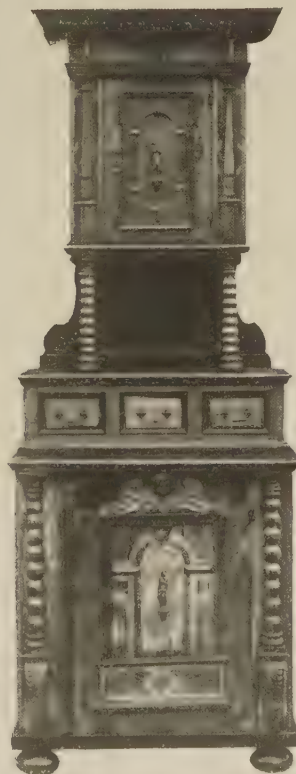
*Booklet, "Sun and Sports in Winter"
and full information from*

ALL TOURIST AGENCIES

OR THE

P.L.M. RAILWAY (Dept. S.R.)

179-80 Piccadilly :: London, W.



An Antique Cabinet, with
inlaid panels, carved with
figures of saints and scrolls,
enclosing cupboards sup-
ported by spiral columns,
and three drawers in frieze.
7 ft. high, 2 ft. 9 in. wide.

Lately in the possession of His
Grace the Duke of Rutland.

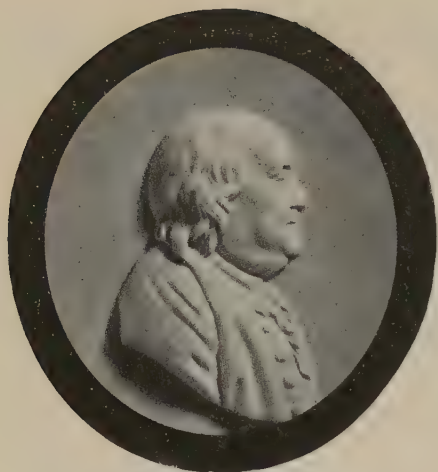
**A Large Stock of
Antique Furniture of all
descriptions**

INSPECTION INVITED

**ILLUSTRATED BOOKLET
ON APPLICATION**

**209,
Tottenham Court
Road,
W.**

DAVIS & SONS Ltd.



Biscuit Medallion, by Champion.
Portrait of Benjamin Franklin, mentioned
in Owen's "Ceramic Art of Bristol," pages
92 and 93. From the Edkins and Trapnell
Collections.

J. ROGERS 5, Museum Avenue
BRISTOL

Specialist in

Rare Old Bristol Porcelain & Pottery

A Superb Collection of BRISTOL CHINA FIGURES,
and Plaques in White Biscuit, Opaque Bristol Glass, etc.
A Complete Tea Service of 34 pieces, decorated by H. Bone,
every piece marked.

— ALSO —

RARE WORCESTER and NANTGARW
EVERY PIECE MARKED

Oil Paintings of the English, French, and Dutch Schools

VOLUMES OF "THE CONNOISSEUR"

□ *Note alteration in Prices* □

The whole of the Volumes of "The Connoisseur"
can be obtained in Four Bindings. Fifteen of the
Single Numbers are now 4/- each, which accounts
for the high prices of some of the Volumes

	Vols. 1 to 33 except as stated.	Vols. 8, 11, 12 and 18	Vols. 13 and 14	Vol. 15
Etruscan Red, Art Canvas	7/6	10/6	19/6	16/6
Gold Panelled Lambskin =	12/6	15/6	24/6	21/6
Real Royal Niger Leather	21/=	24/=	33/=	30/6
Full Morocco = = = =	23/6	26/6	35/6	32/6

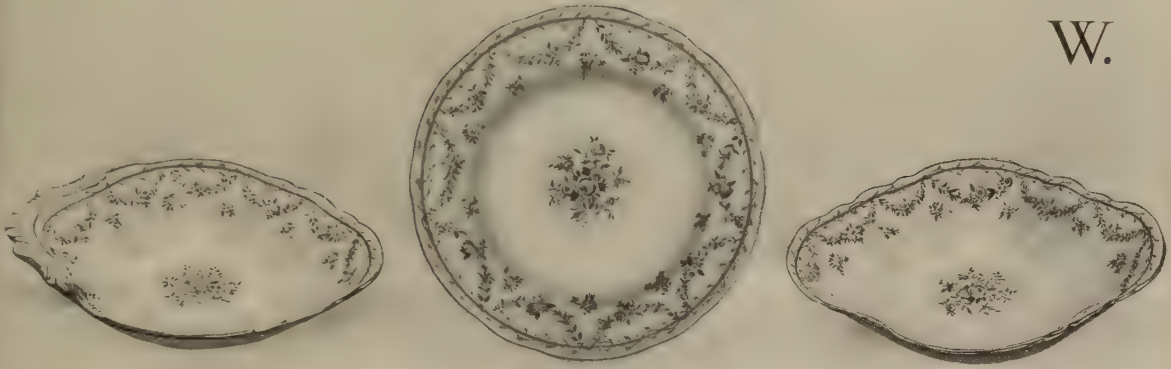
Publishers, "THE CONNOISSEUR,"

Hanover Buildings, 35/39, Maddox Street, London, W.

OWNERS OF COLLECTIONS OR SINGLE SPECIMENS OF
Old English Pottery, Porcelain, and Glass, Old English Furniture, Objects of Art, etc.,
wishing to dispose of same by Private Treaty, should communicate with
LAW, FOULSHAM & COLE, Limited 7 South Molton Street
(Two minutes' walk from Bond Street Tube Station, London, W.)

OSLER

100 Oxford Street,
London.
W.



Reproduction of an old
Bristol Fruit Service (No 2262) 18 pieces £11.. 5.. 0.

Telephone:
Regent 2297.

Telegrams:
"Anticurio, London."

PHILLIPS,

10, Dover St., Piccadilly, W.

Very Fine

Louis XIV. Boule Work Dwarf Cabinet

With Ormolu Mouldings and Caryatides, fitted with two panelled and two glass doors inlaid with tortoise-shell, and engraved metal work on ebony.

Fine Old Lacquered Grandfather Clock

Eight-day, engraved silver and brass dial and arch, with seascape and moving ship, with original clock-maker's label on inside of door. Maker: Richard Motley, of Wapping; was admitted to the Clock-makers' Society, 1682.

Fine Queen Anne Cabinet

In dark oak, richly carved, dated 1700, with four tiers supported by carved figures.

Antiques, Old China, Furniture, Bronzes, etc.

PHILLIPS,

10, Dover St., Piccadilly, LONDON, W.

**NOTICE TO
EXECUTORS, SOLICITORS, AUCTIONEERS
AND OTHERS**

L. RAMUS

Dealer in Genuine Antiques

18a Grafton St., Bond St., W.,

AND AT

99 South St., Eastbourne

Begs to announce that he has made arrangements to attend personally or by representative all important Sales in any part of the United Kingdom and on the Continent.

Commissions will be accepted at a nominal charge, and expert advice given free.

Telegraphic Address:
"Genutiques, London"

Tel. No. 6159 Mayfair



Very Fine Old Queen Anne Inlaid Marquetry Grandfather Clock. From the collection of the late George Dunn, Woolley Hall, Maidenhead

S. & H. JEWELL

Established
1830

Telephone
6578 Gerrard

132

High Holborn

Late of Little Queen Street,
Next door to British Museum
Tube Station

Fine Collection of

ANTIQUE FURNITURE

of all periods

FOR SALE.—12 ft. 6 in. Fine Old
Mahogany Chippendale Break-
front Bookcase

Licensed Valuers for
Probate



**The Sussex
Goldsmiths'
Company,**
Castle Sq., Brighton

SPECIAL—Pair fine Kanghi
Blue & White Jars, decorated
with figures and landscapes,
18 ins. high. Also a choice col-
lection of other Blue and White
Porcelain of Kanghi and Kien-
lung periods and Oriental
Porcelain of all descriptions.

ANTIQUES.—Fine Reproductions of all periods
of English Furniture. Sketches
and Photos post free.

JOLLY & SON, BATH.

J. C. WILLIAMS
15 & 17, Midland Road
=**BEDFORD**=

Constantly changing stock of
GENUINE ANTIQUES
TRADE ENQUIRIES SOLICITED

BISHOP
of
BIDFORD

Genuine Antiques

Special this month:—Fine Ralph
Wood Group; also set of 7 Carved
Shield-back Hepplewhite Chairs.

MUNRO'S CURIOSITY SHOP,
15, High St. (only), ELGIN, N.B. **A**lways in stock a large
selection of **Genuine**
Antique Furniture,
Old Silver, Sheffield Plate, Old China, Jewellery, Cut Glass,
Brass, Copper and Pewter, Armour, etc. Prices strictly moderate.

J. HITNER & SON
175, Cleethorpe Rd.

Large and continually changing stock
of **EARLY OAK and WALNUT FURNITURE.**
Fine assortment of **FARMHOUSE TABLES**
at present in stock.

GRIMSBY ::

Every Piece Unrestored Trade only

LEA & Co.
NORTHGATE and
ALDATE STREETS,
GLOUCESTER

Large stock of Antique Furniture,
comprising: **DRESSERS, CHESTS,**
TABLES, SETTEES, CHAIRS, etc.
The trade supplied. Enquiries solicited.
Telephone 267

February, 1913.—No. cxxxviii.

This month's speciality:—A complete Dining Room
furnished in Old Oak for **£25**, comprising fine
Oak Dresser, Six Small and Two Elbow Chairs,
and 7 ft. Sideboard—every piece genuine.

Write for photos and particulars post free.

POWELL & POWELL, Ltd., BATH

ANTIQUES IN GLASGOW.

E. FOUNTAINE-BRODIE has several Showrooms with a fine Collection of
Antique Furniture, China, Brass, Silver, Sheffield Plate, Pewter, Jewellery, and
Lace, at **286 & 288, Renfrew Street, Charing Cross.**

BRANCH ADDRESS:

"The Neuk," 26, Portugal Street,
Lincoln's Inn Fields, London, W.C.

FOREIGN AGENCY:

Calle Parera, 154
Buenos Aires, The Argentine.

RUBEN & WOLPE

237, Cleethorpe Road,

□ □ **GRIMSBY** □ □

TRADE ONLY

Unrestored Oak

and Walnut

Continual change of stock

OLD OAK IN LAKELAND—The home of Ruskin and of the Poets
Coleridge, Southey, and Wordsworth.

FOR SALE.—Fine Old Jacobean Cabinets, Chests,
Tables, Chairs, Settees, Dressers, Wardrobes, etc.

W. H. MAWSON, 13 & 15 Lake Rd., Keswick, Cumberland.

WOODCARVING

We make complete copies of Old
Furniture; also we especially pre-
pare Furniture and Woodwork for
amateurs' own carving.

VENNELLE BROS., Cabinet Makers, Woodcarvers, GOSPORT, Hants.

BAXTER OIL PRINTS

FINE . COLLECTION . ALWAYS . IN . STOCK

C. L. PICKARD, 12, GUILDFORD STREET, LEEDS

Mrs. S. EVERITT

Old Jews House, 15, The Strait, LINCOLN

DEALER IN ANTIQUE FURNITURE, OLD CHINA, CURIOS, &c.

WILL send snapshots and bargain prices free upon request and
stamped envelope of the following Oil Paintings:—Portrait of
Gentleman in hunting costume, fine picture. A reputed Veronese,
also one by S. Cooper & Burgess, and a rich Water Colour, very old
school. All high-class pictures. Address

HENRY CARTER, 40, ALBERT STREET, MANCHESTER.

THE JACOBAN GALLERY Photos sent to American
Collectors, etc.

SPECIALITY:—Genuine Examples of Tudor and Jacobean Oak
Fine Old Queen Anne Furniture a Special Study

F. E. FITNESS & SON, Ltd., 1a, The Drapery, NORTHAMPTON

R. E. TREASURE, Antique Furniture Dealer,

has removed to larger and more commodious premises—

3, North Road (off Church St.), PRESTON.

Also 128, High Holborn, LONDON, W.C.

Why Draw on your Bank when you wish to indulge
your favourite hobby?

ALLEN & DAW'S Extra PIN MONEY

is better for these special purchases. Prompt cash is sent in exchange
for old Gold Jewellery, Precious Stones, Sterling Silver and Sheffield
Plate, Platinum, Teeth, Snuff Boxes, duplicate Wedding Presents, etc.
Turn out your drawers and send to-day to

ALLEN & DAW'S 122, London Street
GOLDSMITHS **NORWICH**

Goods returned if offer not accepted

Estimates given on particulars by post

ESTABLISHED OVER HALF-A-CENTURY

WANTED **CURIOUS PISTOLS and GUNS.** Savage Curios.
OLDMAN, :: 77, BRIXTON HILL, :: LONDON
TELEPHONE: BRIXTON 1065.

STAMPS Our Catalogue gives prices for British Colonial Stamps
from 1d. to £50 each. Sets, 6d. to £14. Packets, 2s.
to £225 each. Post free. **Bridger & Kay, 71, Fleet St., London. E.C.**

JAMESON'S, 257, Glossop Road, SHEFFIELD

Furniture, China, Glass, Silver, Needlework, Shawls, Lace, &c.

BOOKS PURCHASED. LIBRARIES PURCHASED.

We want to buy Books in any quantity and at all times. Some people do not understand
that we purchase small parcels of Books as well as complete Libraries. No lot is too
small to interest us and no Library is too large for us to handle. One price only is
given—**THE HIGHEST.** Our reputation allows us to give no other.

Wm. BROUGH & SONS, 312, 313, Broad Street, BIRMINGHAM.

Booksellers and Exporters.

ESTABLISHED 1845.

Telephone: Midland 687.

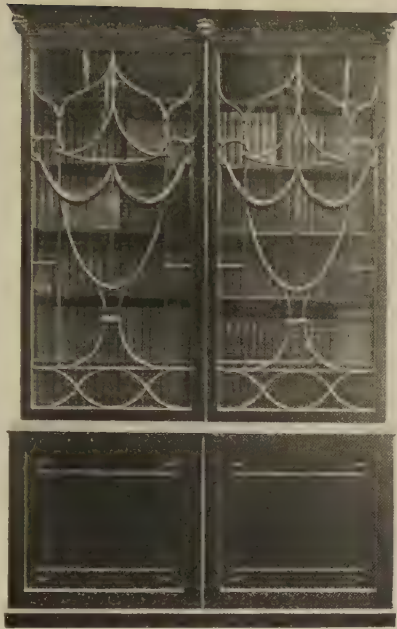
Telegrams: "Bibliopole, Birmingham."

ANTIQUES IN MANCHESTER

SINCE the considerable extension of their Antique Department, WARING & GILLOW, LTD., OF MANCHESTER, have been very successful in securing many really fine specimens of Antique Furniture, amongst which are the following special pieces now in stock:

- A Two-chair Back Chippendale Settee
- A Pair of Adam Carved Side Tables
- Three Oak Court Cupboards
- A Sheraton Wardrobe
- A Large Heppelwhite Corner Cabinet
- All at much under the usual prices charged for similar Collectors' Pieces.

WARING & GILLOW, LTD., are prepared to purchase, on just terms, Antique Furniture, China, Silver, and Antiques generally.



An Adam Bookcase in original condition, 5' 8" x 8' 10"
For Sale at

HIGH-CLASS MODERN FURNISHINGS

What "The Times" staff says of the new Waring & Gillow Company

"The refined models of the greatest furniture craftsmen of the day are to be brought within the range of moderate incomes. That, in brief, is what Waring & Gillow, Ltd., are setting themselves to do for people of taste and refinement. They are going, as in the past, to the fountain-head direct for their designs, and adapting them to present-day requirements, thus maintaining and handing forward the noble ideals of the best periods, particularly of the English furniture makers of the 18th century. Nothing mean, tawdry, or inartistic can find a home in the spacious galleries of Waring & Gillow, in Manchester."

Enquiries respectfully solicited for Schemes and Estimates for Furnishing, Decoration, Mantel-pieces, Lighting & Heating.



A Pair of Genuine Old Chippendale Arm Chairs with Ribbon-work backs



A Pair of Genuine Old Chippendale Arm Chairs with Ribbon-work backs.

WARING & GILLOW
LTD.
FURNISHERS & DECORATORS TO H.M. THE KING
DEANSGATE, MANCHESTER

Sangiorgi Gallery, BORGHESE PALACE, ROME.

Antiquities, Paintings, Bronzes,
Tapestries, . Laces, . Embroideries,
Furniture.

CATALOGUE ON REQUEST.

Marble and Stone Sculpture and Furniture in the purest classical styles, for interior and outdoor decorating.

By Order of the Trustees.

Burleigh House, Enfield, Middlesex
Notice of SALE BY AUCTION upon the Premises by
Messrs. ALFRED BOWYER & JONES

On Thursday, February 20th, 1913, at 2 o'clock precisely
In Lots, of the

ANTIQUE FITMENTS

comprising

Plain and Carved Oak Panelling, Statuary Marble, carved Stone and other Fireplaces, Brass Rim Locks with Oval Handles, Fretted Brass Finger Plates, Blue and White Dutch Tiles, Wrought Iron Entrance Gates, Purbeck and Black Marble Paving, together with a quantity of Miscellaneous Items of Antiquarian Interest.

Catalogues may be obtained of—

Messrs. BRAIKENRIDGE & EDWARDS, Solicitors, 16, Bartlett's Buildings, Holborn, E.C., and of THE AUCTIONEERS, Enfield Town

RIGBY & SON



Length, 4' 0"

Depth, 1' 6"

Height 1' 10"

GOTHIC COFFIN

— AT —

24¹/₂ Old Burlington Street
LONDON, W.

Telephone: GERRARD 4728

Telegrams: "ENVIRONED, REG, LONDON"

XXXIII.

BURROW'S MALVERN WATER

"ALPHA BRAND"

STILL

THE PUREST OF all Spring Waters

PROMOTES HEALTH PREVENTS DISEASE

W. & J. BURROW, MALVERN

THE PURE NATURAL WATER OF THE SPRINGS

BOTTLED BY THE SPRINGS

W. & J. BURROW, MALVERN

TELEPHONE NO. 540, PUTNEY.

ESTABLISHED 1883.

Specialists in Repairing and Restoring

ANTIQUE CHINA, BRONZES, IVORIES,
MARBLE, SILVER, PEWTER, &c.

Having a large assortment of China Hands, Heads, Limbs, Flowers, Vase Handles, Candle Nozzles, &c., we are enabled to replace missing parts.

NEVILLE HALL & Co., Ackmar Studios,
Parson's Green, Fulham, London, S.W.

ANTIQUE PEWTER.

We specialise in Old Pewter, and invite Collectors to write us for Photographs and Descriptive List of pieces in stock, issued periodically.

H. & A. KIMBELL,
182, Aldersgate Street, London, E.C.

***** "ASTRAL" *****

Chippendale Furniture Creams .. 6d., 1/-
Chippendale Liquid Polish .. 6d., 9d.

Specially prepared and recommended for cleaning, polishing, and preserving Antique and Valuable Furniture, Lacquer Work, etc.

From Harrod's, Whiteley's, Army and Navy Stores, or THIBAUT ET CIE, SUTTON COURTENAY, Berks.

H. VAN KOERT & Co., Restorers of Old China, Enamels, &c.

Begin to bring to the notice of their numerous customers that they have now succeeded in making parts in real china, having overcome the great difficulty in matching of glazes and colours with such accuracy as to bring back the value of the once forlorn specimens of Old and Valuable China.

38, Hanway St., W. Telephone 1156 City

I am open to buy EARLY CHINESE PORCELAIN, Worcester, Spode, Swansea, Chelsea, and other early English Porcelain. COLLECTIONS PURCHASED.

E. A. JOHNSON, 49, Museum Street, Oxford Street
Provincial Dealers Solicited. (formerly at Great Turnstile, W.C.)

X O'BOYLE & NIELD Antique Dealers
PRESTON Telephone: 244

Have for sale a very fine Old Oak Panelled Room, 17 ft. x 19 ft. x 7 ft.; also Farmhouse Tables, Oak Dressers, Rush-seated Chairs, and Old Eight-day Grandfather Clock Movements; also a very fine Chippendale Roll Top Desk on four square tapered legs.

T. WYATT, ANTIQUES.
King Charles' House, New St., Worcester.

Has a fine Early English Marqueterie Cabinet on Stand, interior fitted with ten drawers and brass drop handles, enclosed by two folding doors, which are inlaid with ovals, oyster-shell design throughout.

OLD LACQUER RESTORED
Grandfather Clocks, Chinese Cabinets, &c.
W. BRADWELL, 23, Harrington St., N.W.

T. FAUCHEUX RESTORER of Works of Art, Statuary, Bronze, China; also of the famous TATTERSHALL CHIMNEY-PIECES, and to the late Chas. Wertheimer. Monuments Restored. Estimates Free. Tel. No. North 1347. Estd. 1862. Sole Address:—26, GREAT COLLEGE STREET, CAMDEN TOWN, N.

OLD CHINA, ARMOUR, Etc. Gentleman just returned from the East has several pieces of Blue and White, Suit of Old Chinese Armour, old Weapons and Brass-work, etc., for Sale. Box 1106, "The Connoisseur," Hanover Buildings, 35-39, Maddox Street, W.

February, 1913.—No. cxxviii.

E. HARRISON, 47, Duke Street, Manchester Sq., W. (Close to Wallace Collection)
WANTED.—Genuine Old Hunting, Racing and Coaching Paintings and Engravings.

WAR MEDALS

Accoutrements, etc. Write for Catalogue.
FENTON, 33, Cranbourn St., London, W.C.

KATE FRESCO, 68, Lincoln's Inn Fields, W.C.

The finest collection in London of Blue and White and Coloured OLD DELFT TILES. Also a large quantity of Old Oak Panelling. Fine Old Nankin Porcelain, English Pottery, Worcester, Delft Ware, Glass, Brassware, &c., &c. Enquiries.

Ruskin Pottery is produced and can be obtained from the Originator, W. HOWSON TAYLOR, Smethwick, near Birmingham, England.

THOMAS CUBITT, 283, Fulham Road, S.W. (OF NORWICH) GENUINE OLD FURNITURE, CHINA, PRINTS.

Speciality this Month.—Very Fine Queen Anne Cabinet, with shelves enclosed by pair of panel doors, which are elaborately inlaid in Kingwood (also on reverse side). The sides are similarly inlaid. On stand, with twisted legs and stretcher, the whole genuine and a wonderful specimen of Cabinet-making of the period. Height, 64 ft. Width, 54 ft. Depth, 2 ft. Price 65 Guineas. 50 YEARS' REPUTATION.

Booth Jones
The Antiquary
Manchester
NEAR OLD-STANN'S
FOR HONEST OLD GOODS

PENRHYN-OLD HALL, Llandudno
OLD-STANLEY-PALACE, Chester

FIRE-BACKS ♦ ♦ FIRE-DOGS
Photos. Trade Supplied. CHAS. WAYTE, EDENBRIDGE, KENT

800 sq. feet of OLD OAK PANELLING in original condition, just taken down; also 8 PANELLED OAK DOORS, and a quantity of OAK FLOOR BOARDS.

HARRY RIXSON, "Ye Olde Retreate," DUNSTABLE

PHOTOGRAPHS MAKE SALES

DEALERS IN ANTIQUES SHOULD USE:—

MARTIN'S EMPIRE PLATES. 1/6-Plates, 1/6.
Whole Plates, 3/..

GASLIGHT OR BROMIDE PAPER. 1/6-Plate, 5/- gross.
Whole Plate, 50 Sheets, 3/-; also Card Thickness.

ENQUIRIES SOLICITED. WE CAN SAVE YOU MONEY.

MARTIN, Photo. Chemist, SOUTHAMPTON

Valuable Collection of Irish Glass

Large Stock of inexpensive and unique Wedding and other Presents

MISS ELEANOR PERSSE :: 16, Kildare Street DUBLIN
Dealer in Antiques

E. BURR A set of eight Shield-back Mahogany Chairs in sound Silver St., BEDFORD original condition .. \$40

WANTED

Views of Chepstow and Tintern
C. B. MACCS, 31 Upper Arcade, BRISTOL

Use STEPHENSON'S
Furniture Cream and Floor Polish

STEPHENSON BROS. Ltd., BRADFORD

LINCOLN'S INN HOTEL

overlooking
LINCOLN'S INN FIELDS.



Midway between East and West.

Close to the Strand and Kingsway, and five minutes by Tube from the Houses of Parliament, the City, Oxford Circus, or Piccadilly.

ROOMS BY THE WEEK.

Single Room	..	..	..	..	..	£1 1 0
Double Room	..	..	..	..	..	£1 10 0

ROOMS BY THE DAY.

Bed and Breakfast	..	..	..	..	..	6/-
Bed and Breakfast for two people in double room,						per person, 5/-

These charges include Baths, Light, and Attendance.

HOTEL TARIFF :—Breakfast, 1/6 ; Lunch, 1/6 ; Dinner, 2/6.
MILK, BUTTER AND EGGS FROM OUR OWN FARM.

Note Reduction in Price of the **COVERS FOR BINDING "THE CONNOISSEUR."** **INCLUDING ADVERTISEMENTS.**

Without Advertisements :

- | | |
|--------------------------------|------|
| No. 1 Etruscan Red, Art Canvas | 2/- |
| No. 2 Gold Panelled Lambskin | 5/- |
| No. 3 Real Royal Niger Leather | 11/6 |
| No. 4 Full Morocco - - - | 13/6 |

With the Advertisements :

Owing to the large demand we can now supply SPECIAL COVERS to contain the whole Magazine, including Covers and the Advertisements.

-
- | | | | |
|----------------|--------|--------|-------|
| No. 1 Binding, | 2/6 ; | No. 2, | 6/- ; |
| No. 3, | 13/- ; | No. 4, | 15/- |

FROM THE PUBLISHERS,

"The Connoisseur," Hanover Buildings, 35-39, Maddox St., W. ;

OR ALL BOOKSELLERS AND NEWSAGENTS.

A History of Old Sheffield Plate

INCLUDING PARTICULARS OF THE INVENTION, THE METHODS OF MANUFACTURE,
AND THE GROWTH AND DECAY OF THE INDUSTRY
THE SHEFFIELD PLATE INDUSTRY IN FRANCE with an explanation of marks found on foreign specimens
ANTIQUE SILVER MADE IN SHEFFIELD
AND THE WHITE OR BRITANNIA METAL INDUSTRY
With some account of the Principal Manufacturers, and Chronological Lists of the Old Sheffield Makers and the
Marks they used on Silver and Plated Articles.

By **FREDERICK BRADBURY**

One Volume, demy 4to, containing upwards of 550 pages, with nearly 3,000 illustrations of specimens, marks, etc. Polished French Levant, **£3 3s. net.** Cloth, **£2 2s. net.**

ILLUSTRATED PROSPECTUS (16 PAGES) WITH SPECIMEN PAGES POST FREE ON APPLICATION.

THE ATHENÆUM.—"This valuable and imposing volume . . . Mr. Bradbury speaks the last word on the subject. No one else is ever likely to get together such a mass of practical information as to what was really done in Sheffield workshops or sold by Sheffield manufacturers. The section on Sheffield Plate in America, in Ireland, and in France is especially full of new and valuable facts."

THE DAILY CHRONICLE.—"Not only should silversmiths and all interested in the industry feel indebted to Mr. Bradbury for his splendid piece of work, but all who revel in artistic designs, or delight in a well-written volume, should gladly give this one a welcome, and place it amongst their treasured tomes."

MACMILLAN & CO., LTD., LONDON

ANTIQUE FURNITURE for the Home.
Price List of genuine old Bureaux, Chests, Chippendale Chairs, Dressers, Quaint Tables and Settles from **JAMES W. PARTRIDGE, The Bank, Alvechurch, Worcestershire.**

One of the sights of Bristol.

A 14th Century Mansion, furnished with £10,000 worth of Antiques. RETAIL, WHOLESALE, EXPORT.

WOOD & HEMMONS, BRISTOL.

W. J. MCCOY & SONS, Ltd., BELFAST,

Dealers in **ANTIQUES**, Old Prints, &c.

— GENUINE EXAMPLES ALWAYS ON HAND. —

Zog your door



A little Zog on a wet cloth rubbed over dirty paint and polished off with a clean damp cloth or leather will clean paint like new. Use Zog on the doors, bath, stairs—everywhere.

Of all Grocers, Ironmongers, Oilmen, Chemists & Stores, in 10yd. & 6d. tins.

ZOG, Ltd., 6a, Middlesex Street, London, E.

Zog cleans paint

February, 1913.—No. cxxxviii.

AMERICAN PEDIGREES

ALL Americans interested in their ancestry are advised to consult the lists of clues to the English homes of American families appearing from time to time in "The Connoisseur." Further lists will be published periodically; in the meantime the Genealogical Editor will be pleased to answer queries as to any name that has not yet appeared.



Address: **THE GENEALOGICAL EDITOR,**

"THE CONNOISSEUR," HANOVER BUILDINGS,
35 to 39 MADDOX STREET :: LONDON. W.

Pedigrees.

**PEDIGREES TRACED.
FAMILY HISTORIES,
LOCAL HISTORIES,
LISTS OF INCUMBENTS
RIGHT TO ARMS PROVED, etc., etc.**

COMPILED.

BEFORE putting the matter into other hands, all interested in the above subjects should consult **THE GENEALOGICAL EDITOR,** whose advice upon all matters dealing with this subject can be obtained free of cost.

"THE CONNOISSEUR,"
Hanover Buildings, 35 to 39 Maddox Street, London, W.

XXXVI.

The Connoisseur

THE AUTOTYPE FINE ART COMPANY

LIMITED

74, NEW OXFORD ST., LONDON

Publishers of Reproductions of the Celebrated Pictures in all the important
Galleries of the World.

THE marvels of modern science have made it possible for everybody to obtain such reproductions of many of Rembrandt's principal etchings as in some cases almost defy detection, so far as their etched surface is concerned. They have been so wonderfully produced by the Autotype Company that for all practical purposes—at least, so far as the general public is concerned—they are very complete substitutes.

Magazine of Art.

THE COMPANY UNDERTAKES COPYING AND THE ENLARGEMENT OF OWN PHOTOGRAPHS IN MONOCHROME OR COLOUR, AND THE REPRODUCTION OF OIL PAINTINGS IN PRIVATE COLLECTIONS.

Lists sent Free.

Illustrated Catalogue, Post Free, Price 1/-

Allen's DUROBELLE

GUARANTEED FADELESS
THE WIDE WORLD OVER

Testimonials
from
INDIA
CANADA
SOUTH
AFRICA
STRAITS
SETTLEMENTS
etc.

Durobelle fabrics make casements, curtains, and coverings of enduring beauty, thus fulfilling the ideal of connoisseur and economist alike.

Patterns will be loaned free upon receipt of request stating requirements, and readers are invited to write for a complimentary copy of the beautiful Allen catalogue, "My Lady's Home," fully describing and illustrating the unique Allen specialities.

"Alike to the future historian and the housekeeper of the present, this finely mounted catalogue . . . should prove of great utility." — "The Connoisseur."

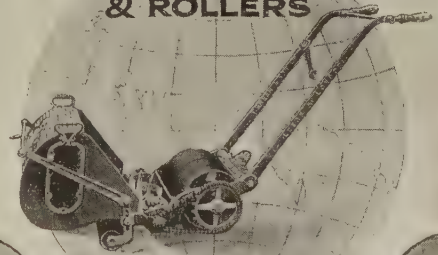
Durobelle Casement Cloths from 9d. yd.
Curtain Reps, Damasks, etc., 2/2 to 4/6.
Tapestries, 4/11 to 8/6, etc., etc.

J. J. Allen Ltd.
No. 11, The Quadrant, Bournemouth
London Showroom: —6, Sloane St., S.W.

BY SPECIAL
APPOINTMENT.

TO H.M.
THE KING.

GREENS LAWN MOWERS & ROLLERS



"KNOWN AS THE BEST THROUGHOUT THE WORLD."

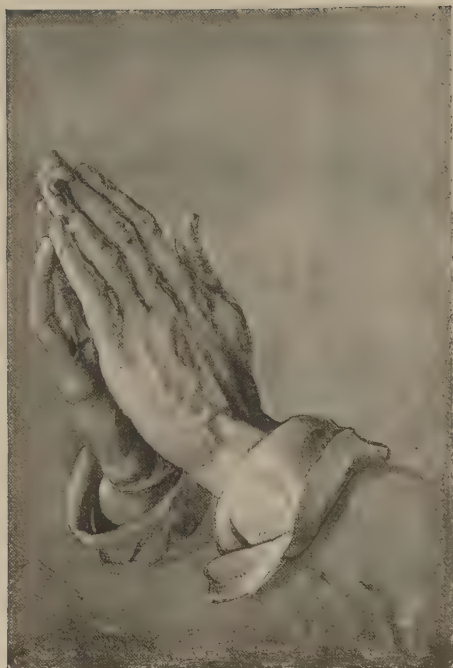
Make Perfect Golf Greens,
Tennis Courts, Bowling
Greens, and Lawns.

HUNDREDS OF OUR MOTOR
MOWERS IN USE

GIVING UTMOST SATISFACTION
Supplied by all Ironmongers.

Write for Illustrated List No. 29, FREE.

THOMAS GREEN & SON, LTD.,
Smithfield New Surrey Works,
Iron Works, and Southwark Street,
LEEDS, LONDON, S.E.



A. DÜRER
PRAYING HANDS
(Albertina Gallery, Vienna)

Reproductions of Old and Modern Masters
PAINTINGS AND DRAWINGS

MAISON AD. BRAUN & C^{IE}.

BRAUN & CO. SUCC^{RS}.

62, GT. RUSSELL STREET, LONDON, W.C.
(Facing British Museum)

IF YOU WANT
**SUPERIOR
PRINTING**

Why not apply to
the PRINTERS of
THIS MAGAZINE ?

BEMROSE & SONS LTD

MIDLAND PLACE - DERBY

LONDON - - - 4 Snow Hill, E.C.

LEEDS - - - Post-Office House

NOW ON SALE

Auction Sale Prices, No. 77

Published December 31st, 1912. It contains all the Sales up-to-date. Price 5/- net.

Annual Subscription, 21/- post free.



Auction Sale Prices is published quarterly, viz. :
March, June, September, and December, and the
Index complete for the year, which is invaluable,
is issued for the previous year with the March issue.
All the back numbers can be supplied, and
Collectors and Dealers should not fail to hold these
books as works of reference. Nos. 1 to 17, 8d.
each ; 18 to 49, 1/- ; 50 to 58, 2/6, and 59 to
76, 5/- each. No. 76 is the September, 1912,
issue.

PUBLISHERS :

The Connoisseur, Hanover Buildings, 35/39 Maddox Street, London, W.

Catalogue of ————— ETCHINGS

**By Recent,
Contemporary, &
Old Masters,
English & Foreign**

A FEW MODERN LITHOGRAPHS.

LIBER STUDIORUM PLATES, AND SOME EARLY WOOCUTS



CANALETTO. No. 568

Including examples by
Affleck, Bejot, Brangwyn,
D. Y. Cameron, Hedley Fitton,
Percival Gaskell, Sir F. Seymour Haden, C. Jacque, Charles Keene, Alphonse Legros, Macbeth-Raeburn, MacLaughlan, Menpes, Meryon, Roussel, Sir Frank Short, N. Sparks, Strang, Watson, Whistler, Canaletto, Claude, Crome, A. Dürer, Goya, Hollar, Hopfer, Israel von Meckenem, Rembrandt, G. B. Tiepolo, etc.

POST FREE TO COLLECTORS

ON SALE AT MODERATE PRICES AT

Tel. 3036 WESTERN

E. PARSONS & SONS, FINE ART DEALERS IN PRINTS, — BOOKS, AND PICTURES — 45, Brompton Rd., LONDON, S.W.

THE
LARGEST
SALE
CATALOGUE
IN THE WORLD EVER PUBLISHED
OF ————
NAVAL PRINTS 2 S. NETT
Large paper edition,
Illustrated and bound in
Blue Cloth, 5s.
T. H. PARKER BROS.
45, Whitcomb Street, London.
'Phone No. 6018 Gerrard. EST. 1790.

The Eighteenth Century.

English Art, Literature, History, etc., of the Eighteenth Century, illustrated by Engravings, Portraits, and Books, arranged under the headings of Art, Applied Art, Clergy, Eccentrics, Follies and Fashions (including caricatures), Ladies, Learned, Legal, Literary, London, Medical, Military, Naval, Royalty, Statesmen, and Theatrical, a Catalogue of 1,892 items. POST FREE OF

JAMES RIMELL & SON
53, SHAFTESBURY AVENUE, LONDON, W.

SPECIAL NOTICE

AN Enquiry Department is conducted by "The Connoisseur" to assist readers to obtain reliable information regarding all subjects of interest to the collector. Queries may be sent upon the enquiry coupon which is printed upon the following page, and replies will either be inserted free of charge in the magazine in order of rotation, or sent direct per return of post for a small fee. Expert opinions can be given as to the value and origin of any objects that are sent to us, for a reasonable charge, and arrangements can be made with authoritative experts to inspect collections in the country upon very favourable terms. As far as possible, objects sent to us will be returned within a day or two of receipt, together with expert's opinion. Pictures and drawings, however, are only examined at our offices at longer intervals, but at least twice a month, and they will be returned as soon as possible. Special attention is called to our "Notes and Queries" page, upon which questions difficult of elucidation are printed in order that our readers may assist in solving them. Photographs of pictures for identification will be inserted on this page if a fee of half-a-guinea is paid to cover cost of making block, etc. Information so obtained could be sent by post or inserted in a subsequent issue. All communications and goods relating to the Enquiry Department should be addressed to the Enquiry Manager, "The Connoisseur," Hanover Buildings, 35 to 39, Maddox Street, London, W. New Tel. No., 7995 Gerrard.

SEE FOLLOWING PAGE FOR ENQUIRY COUPON.

Books Profusely Illustrated

Issued by "The Connoisseur"

Which can still be obtained.

HISTORY OF SILHOUETTES

By E. NEVILL JACKSON - - - - - 10/6 net.

HISTORY OF THE SPUR

By C. DE LACY LACY - - - - - 10/6 net.

SIR HENRY RAEBURN, R.A.

By JAMES GREIG - - - - - Cloth, 7/6, Paper, 5/- net.

GEORGE MORLAND

By J. T. HERBERT BAILY - - - - - Cloth, 7/6, Paper, 5/- net.

FRANCESCO BARTOLOZZI

By J. T. HERBERT BAILY - - - - - Cloth, 7/6, (Paper, 4/- net.)
Slightly damaged

FRANCOIS BOUCHER

By HALDANE MACFALL - - - - - Cloth, 7/6, Paper, 5/- net.

FRANCIS WHEATLEY, R.A.

(Containing 11 of "The Cries of London," in colour)
By WILLIAM ROBERTS - - - - - Cloth, 7/6, Paper, 5/- net.

JAMES WARD, R.A.

By C. REGLD. GRUNDY - - - - - Cloth, 7/6, Paper, 5/- net.

JOHN DOWNMAN, A.R.A.

By G. C. WILLIAMSON, Litt. D. - - - - - Paper, 5/- net.

OLD SPORTING PRINTS

By RALPH NEVILL - - - - - Paper, 7/6 net.

Only a few of this number remain, and the Covers are slightly soiled, but otherwise the Books are in perfect condition.

SPECIAL NOTICE.—The Publishers will be pleased to forward any of the above on approval for seven days on the understanding that the carriage both ways is paid if the Books are not purchased. All such applications must be made through a Bookseller.

From all Booksellers or Newsagents : or, if 4d. is enclosed for Postage, from the Publishers,

"THE CONNOISSEUR," Hanover Buildings, 35 to 39, Maddox St., London, W.

Reference No.

For Office use only.

ANSWERS TO CORRESPONDENTS.

ENQUIRY COUPON.

**FEBRUARY,
1913.**

Name (State whether Mr., Mrs., or Miss)

Address in full

Subject of enquiry

Date 1913.

N.B.—FOR PARTICULARS REGARDING THE USE OF THIS COUPON SEE PRECEDING PAGE.

February, 1913.—No. cxxxviii.

XL.

ALWAYS INTERESTING

Those in search of Antiques or Fine Reproductions should make a point of visiting **BARKER'S** Antique Galleries at **KENSINGTON**

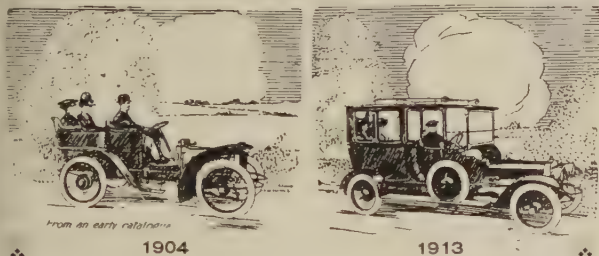
A varied and interesting Collection of Furniture of all Periods is to be seen, and fresh pieces are arriving daily. At present several fine Lac Bureaux, Bookcases, Clocks, etc., are in stock

BARKERS

John Barker & Company, Limited
FURNITURE GALLERIES
KENSINGTON · LONDON · W



Fine Lacquer Cabinet on
Carved and Gilt Stand.
Total height 6 ft.; 3 ft. 9 in.
wide. £105 0 0



1904

1913

"TALBOT'S" NEVER STAND STILL

In their designs, equally as in competitions, they are always striving to go one better, with the result that the list of improvements that have been made during the past year is quite a formidable one."—*The Illustrated London News*.

INVINCIBLE TALBOT

Progress in the Talbot works—the persistent endeavour to do better day by day—was never so well exemplified as by the four new models of the invincible TALBOT for the 1913 Season.

We have published an interesting souvenir booklet telling of the record-breaking run of the 113-Miles-per-Hour TALBOT "25," which annexed seven new records at Brooklands. May we post you a copy, together with the 1913 Talbot Catalogue?

CLEMENT TALBOT, LIMITED

Automobile Designers and Engineers,

BARLEY ROAD, LADBROKE GROVE, LONDON, W.

RANSOMES'

Appointed by

Royal Warrant

LAWN MOWERS

Awarded

THREE GOLD & SEVEN SILVER
MEDALS

All mowers sent
on a month's free trial
& carriage paid

THE BEST IN THE WORLD



The Connoisseur

FRANK PARTRIDGE



SHERATON PAINTED SATINWOOD
COMMODE.

Length, 4 ft. Height, 2 ft. 10½ in.

26 King Street ...
St. James's Square
(facing Messrs. Christie's Sale Rooms)

AND AT
741 FIFTH AVENUE, NEW YORK

For Fine
Old English Furniture
Chinese & other Porcelains



THE . . .

SPANISH ART GALLERY

(LIONEL HARRIS, PROPRIETOR)

50, Conduit St., LONDON, W.

Antiques

ANTIQUE EMBROIDERIES, BROCADES, VELVETS, PERSIAN and SPANISH
RUGS, PRIMITIVE PICTURES, FURNITURE, CHINA, SILVER, ENAMELS, &c.



Pictures

Sir Joseph Beecham's Collection at Hampstead Part I. By C. Reginald Grundy

TOWARDS the close of the eighteenth century English art, nourished on the traditions of the past fifty years, and rich in the produce of two generations of great craftsmen, was fully emerged as an independent growth. It had not yet spread into the wild luxuriance of later days. Ungrafted to any extent by foreign influence, it was essentially English, and continued to develop on thoroughly national lines for the next half-century or more. It is this period—roughly bridging the interval between the death of

Reynolds and the advent of pre-Raphaelitism—which is best exemplified in Sir Joseph Beecham's collection at Hampstead. The most original work of this period was in landscape. Though, at the beginning of the epoch, Raeburn, Hoppner, and Lawrence were producing their finest portraits, one cannot say that the destruction of the latter would make a complete hiatus in the history of art. They revealed no fresh secrets of nature, but rather adapted the discoveries which had been made by earlier generations of great



MORNING; OR, THE BENEVOLENT SPORTSMAN

BY GEORGE MORLAND



A GIPSY ENCAMPMENT

BY GEORGE MORLAND

portrait painters to the expression of English nationality and sentiment. With landscape it is different. Had Constable and Turner never lived, the whole course of modern art would have been changed. Constable was the pioneer of the Barbizon school; while Turner, directly and indirectly, exercises a more profound influence on the art of to-day than any other single master. These two great landscape painters are superbly represented in Sir Joseph Beecham's collection, and with them a company of painters whose artistic stature is hardly dwarfed by comparison with such giants; Morland, Cox, Nasmyth, Crome, Stark, Bonnington, Muller, Landseer, and Linnell are among them, all exemplified by characteristic works, a large proportion of which may be numbered among the painters' masterpieces.

The earliest of these artists in point of chronology is Morland, in many respects the pioneer painter of English rural life. It is true that Gainsborough preceded him in the same theme, but Gainsborough, though the greater artist, was hardly so convincing. His long practice in fashionable portraiture unfitted him for the realization of country scenes; his peasant

children are invested with a grace and dignity of deportment which savours of the castle rather than the cottage; while his landscapes not unfrequently betray signs of studio origin. Morland, on the other hand, lived among the scenes he painted, and rendered them with a simplicity and truth to nature unsurpassed by the Dutch masters, who were his early exemplars. Though Morland was not the first English master of landscape, he was the first master in English landscape; that is to say, the first artist who entirely discarded foreign tradition and saw English scenery and rural life with the eyes of an Englishman; for Gainsborough never wholly freed himself from Dutch and Flemish influence, and Wilson's pictures are always tinged with Italian feeling.

In pictures like the superb *Morning; or, the Benevolent Sportsman*, the most completely satisfying example of his work in Sir Joseph Beecham's collection, Morland ranks with the greatest English masters. It was painted in 1792, when he was in the full maturity of his powers, and had attained a breadth and freedom in his brushwork that is not



THE WRECKERS

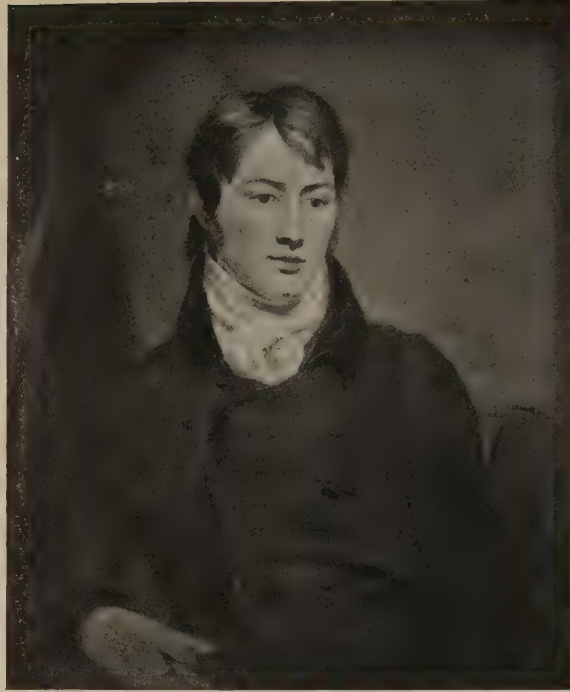
BY GEORGE MORLAND

apparent in his earlier and more laboured examples. Later on this freedom was to degenerate into slovenly and scamped execution, but in *The Benevolent Sportsman* these faults are not apparent. The work, indeed, was painted under circumstances which both induced and enabled the artist to put forth his full strength; it was one of the first-fruits from his brush after his return from Leicestershire, whither he had fled to avoid his creditors. He had lain perdu there until his attorney had made arrangements with them. The sojourn in the country, out of reach of his fast associates, had reinvigorated him in body and mind, while his lengthy absence from his London patrons probably made it necessary that he should give unequivocal proofs that his talents were unimpaired.

In any case, the period immediately after the beginning of the last decade of the eighteenth century saw the production of some of Morland's most notable efforts. In 1791 he painted *The Farmer's Stable*, the finest representation of the artist in the National Gallery. *The Benevolent Sportsman* belongs to the following year; it was commissioned by Colonel Stuart, who paid 70 guineas for it, probably the highest price that the artist had yet received for a single

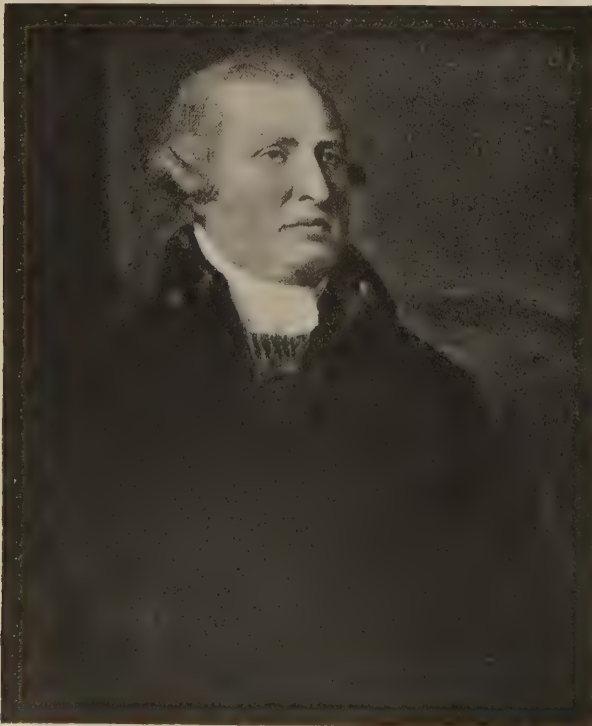
work. In many respects the picture is more typical of Morland than the National Gallery example; the composition is happier, and the scene, instead of being an interior with comparatively uninteresting walls for a background, is laid in the open country; and Morland was even greater in landscape than as an animal painter, and greatest of all when, as in the present instance, he combined landscape, animals, and figures in a single composition. This is less owing to his technical ability—though he was more highly trained and a better craftsman than almost any artist of his time—than to his intimate knowledge of his theme. His temperament, which made him enjoy rustic society and coarse bucolic pleasures instead of courting his fashionable clients, gave him a unique advantage in this respect. He realized rural life from the standpoint of a country yokel versed in all the lore of man and beast, and he alone possessed this knowledge and the ability to set it forth on canvas. In *The Benevolent Sportsman* this characteristic is exemplified to a high degree—the action and pose of every figure, whether human or animal, are perfectly natural and in harmony with its environment. This may seem a small matter to achieve, and yet how few artists have

achieved it — the old Dutch masters were best in this respect. Since their time there is scarcely a great painter of rustic life but has introduced an extraneous element of idealised grace like Gainsborough, or commonplace sentiment like some of the later English artists, or of epic grandeur like Millet. Morland was content to paint it as he saw it, and he saw it with the eyes of a countryman. Moreover, he had the power of recording his vision adequately. Apart from its unaffected realism, the picture is one of the finest examples of the British school by reason of its fine craftsmanship. It is simply and directly painted, the draughtsmanship is fully adequate, the composition admirably balanced, and the colouring bright, lucid,



JOHN CONSTABLE AT THE AGE OF TWENTY-TWO OR TWENTY-THREE
BY RICHARD REINAGLE

and harmonious. Seven or eight other characteristic Morlands are included in Sir Joseph's collection. Of these the *Boys Bathing* and the *Skating Lesson* were noticed and illustrated when on view in the exhibition of Old Masters at the Graves Galleries in 1911. Of the other examples, the one depicting a gipsy encampment, and another depicting a group of farm-buildings with a couple of cattle faced by a dog in the foreground, are closely akin in style and treatment to *The Benevolent Sportsman*, both being carefully painted, the latter more especially, being elaborately wrought and minutely finished. The picture of *The Lucky Sportsman*, representing a man in blue coat, leaning on a gun and with a dog by his side, talking to a



GOLDING CONSTABLE BY JOHN CONSTABLE, R.A.



ABRAM CONSTABLE BY JOHN CONSTABLE, R.A.

Sir Joseph Beecham's Collection at Hampstead



SALISBURY CATHEDRAL FROM THE BISHOP'S GROUNDS

BY JOHN CONSTABLE, R.A.

couple of women, is well known from the engraving of the subject made by F. D. Soiron in 1793, while the companion work shows *The Unlucky Sportsman*, with a couple of dogs, seated disconsolately in a country inn. Both these works were formerly in the Huth collection—they are somewhat slightly painted, but show remarkable facility and gusto in the brushwork. Another figure-subject by Morland is *The Woodman*, while a fine example of his skill as a marine artist is *The Wreckers*.

If Morland was the first English painter of landscape essentially national in his feeling, it was Constable whose work gave the British landscape school a European reputation; and Constable, like Morland, is superbly represented. Perhaps the finest of his works here is the *Salisbury Cathedral from the Bishop's Grounds*, a variant from the painting of the same subject now in the South Kensington Museum. Sir Joseph's picture, together with *The Jumping Horse*, belonging to the Royal Academy, were the only examples of Constable's work selected to represent the artist in the British section at the International Fine Arts Exhibition held in Rome in 1911, a distinction

which the work fully deserves. The differences between it and the South Kensington picture are slight, but not unimportant; the compositions are practically identical. It is only in the treatment of the trees that there exists a noteworthy discrepancy, and in this the preference must be decidedly given to the Beecham picture. It will be remembered by readers of Leslie's *Life of Constable* that the South Kensington version of the subject was begun by the artist in the winter of 1822, and finished in the spring of the following year—when it was exhibited at the Royal Academy—for the Bishop of Salisbury. Leslie adds, "It is an exceedingly beautiful work, and one with which he took great pains." The last fact is evidenced by the unusual elaboration with which the foliage of the trees in the foreground is rendered—an elaboration which almost degenerates into prettiness and takes away from the breadth of the picture. One would hazard to guess that this was done by Constable against his own inclinations, to suit the taste of his patron. In the Beecham work the trees are treated in characteristic Constable fashion, with the result that it gains immensely in simplicity and directness.



HAMPSTEAD HEATH

BY JOHN CONSTABLE, R.A.

The other portions of the picture are practically unaltered, including the group of cattle, of which Leslie writes: "In the foreground Constable introduced a circumstance familiar to all who are in the habit of noticing cattle. With cows there is generally, if not always, one which is called, not very accurately, *the master cow*, and there is scarcely anything the herd will venture to do until the *master* has taken the lead. On the left of the picture this individual is drinking, and turns with surprise and jealousy to another cow approaching the canal lower down for the same purpose." Constable described the subject as the most difficult he had ever attempted in landscape, and he was deservedly proud at the success with which he had handled it. His landscape themes were nearly all taken from three districts—his native Suffolk; Hampstead, the home of his later years; and Salisbury, where he frequently visited. Sir Joseph Beecham is the fortunate possessor of examples illustrative of all three localities. That of Salisbury has already been described; Suffolk is represented by a smaller but very pleasing work, showing a *Lock on the Stour, with Dedham Church in the Distance*, and a transparent

and tender rendering of *Yarmouth Jetty*; while Hampstead is represented by four characteristic works. Two of these, the *Hampstead Heath*, with gravel carts in the foreground, and another view of the Heath with Harrow in the distance, were both exhibited at the Royal Academy in 1825, and mezzotinted by David Lucas. These Hampstead scenes, with their vast expanses of rolling scenery and open sky, were singularly adapted to Constable's genius, and he has realized them with wonderful simplicity and breadth. Not quite so congenial to his talents were his essays in portraiture; yet even in these he attained qualities shown in the work of no other painter of his time. He observed his subjects as he observed his landscapes, as a whole, and while there is not the same power of characterisation shown in his work as in that of a few of his contemporaries, in their atmospheric feeling and powerful chiaroscuro they will hold their own with the best. Sir Joseph possesses three examples of this too little known phase of Constable's art, and also an interesting portrait of Constable himself, when twenty-two or twenty-three, by Richard Reinagle. Though the latter was trained



WALTON BRIDGES

BY J. M. W. TURNER, R.A.

as a professional portrait painter, his picture hardly stands comparison with those of his sitter.

The solitary example in oils by Constable's even greater contemporary, Turner—the famous *Walton Bridges*—will be treated upon in a future article in conjunction with the superb series of drawings by this artist which are contained in the collection. For the consideration of the remaining works, which come within the scope of the present paper, the space left is already scanty, and one is compelled to pass by with a brief mention pictures which are worthy of a lengthy and exhaustive examination. It will be noticed that Sir Joseph Beecham's sympathies are especially directed towards English landscape, more especially for those representations of it which are most national in their feeling, typical, and racy of the soil. This being so, one confidently anticipates that the claims of John Crome have not been overlooked, and both he and his followers, James Stark and George Vincent, are seen to great advantage. With them may be coupled Patrick Nasmyth, Scottish by nationality and training, but essentially English in his work. All these artists exhibit a closer affinity to Morland than to either Constable or

Turner; strongly insular as they were in outlook and feeling, their style was founded on Dutch models, and they failed to make further progress in technical expression than their exemplars. Nasmyth especially kept steadily within the lines laid down by his models, choosing themes which would have appealed to Wynants or Hobbema, and rivalling those artists in the minuteness and accuracy of his execution. In a *View Looking towards Harrow*, with its fresh and lambent sky, and its beautiful realization of the broad expanse of field, hedgerow, and dwarf copses, which constitute a scene of almost idyllic charm, he is seen at his best; the *Landscape*, with a windmill in the distance, and in the foreground a group of the gnarled, stunted oaks which he so delighted to paint, also exhibits him in his full maturity. Another pastoral landscape by the same artist shows a placid river with an angler on the bank; the *River Scene*, with its quaint, high-arched bridge, probably belongs to an earlier period.

Sir Joseph Beecham's finest Crome, *A Wooded Landscape*, is at present absent from his collection, being lent to the exhibition at the Burlington Fine Arts Club. It is painted with greater care and



VIEW LOOKING TOWARDS HARROW

BY PATRICK NASMYTH

restraint than many of the Norwich master's works, and shows strongly the influence of his Dutch prototypes in the studied treatment of the trees; yet no one could mistake the landscape for any but an English scene, and no work gives a better idea of an

English wooded lane. In *The Road through the Wood* and a view of *A Country Lane* with farm buildings James Stark shows a close affinity to his master, though in these, as in most of his works, his compositions are more elaborate and his brushwork less



LANDSCAPE

BY PATRICK NASMYTH

Sir Joseph Beecham's Collection at Hampstead



A COUNTRY LANE

BY JAMES STARK

duent. Few pictures than these better display his powers. Perhaps a finer artist than James Stark was Crome's other pupil, George Vincent, and in Sir Joseph Beecham's collection he appears to greater

advantage because of the superb quality of his representation—a view of *Bannockburn, near Stirling*, and, greatest of all, his swan-song of painting, the *Greenwich Hospital*, commissioned by Mr. Carpenter



LANDSCAPE WITH BRIDGE

BY PATRICK NASMYTH



SHIPPING ON THE YARE

BY JOHN CROME

in 1857, his greatest work and practically the last one he produced worthy of his genius. The tender luminosity of the sky, the fine arrangement of the

crowded shipping, and the beautiful representation of the shimmering water, all combine to make a noble picture, masterly in both conception and execution.



GREENWICH HOSPITAL

BY GEORGE VINCENT



PORTRAIT OF MISS ANNA ELIZABETH CLEMENTS

BY JOHN JAMES MASQUERIER

By permission of the Edward Gallery





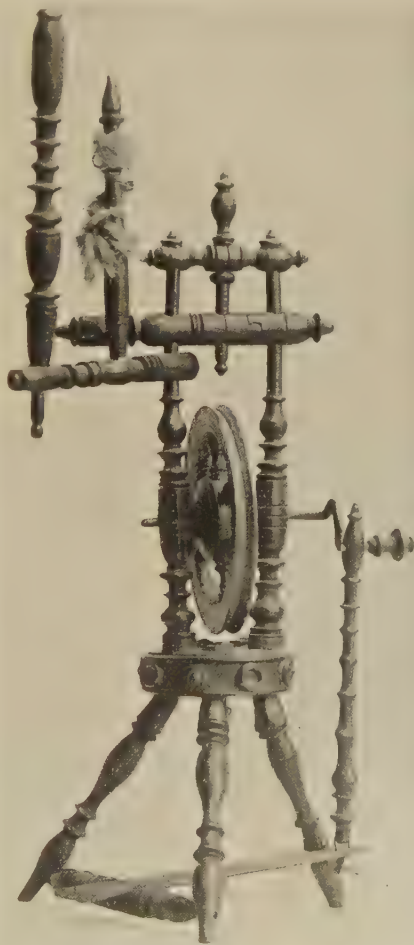
Old Furniture

Dr. Albert Figdor's Collection of Dolls' Furniture, Vienna Part I. By Amelia S. Levetus

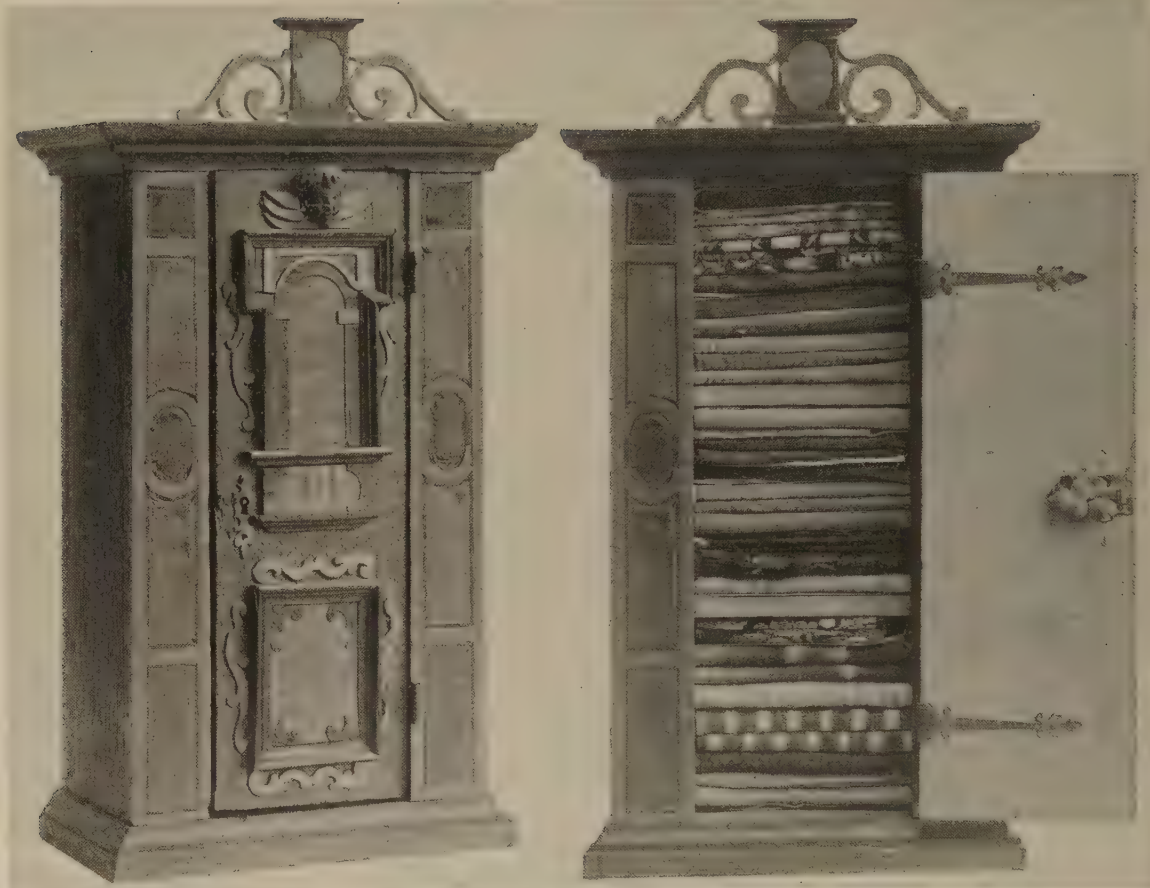
DR. ALBERT FIGDOR, the well-known art collector of Vienna, has among his other rare treasures a collection of dolls' furniture and other toys which is of more than common interest. The objects contained in it date from the middle of the sixteenth to the middle of the seventeenth century—a period of a hundred years; they are, therefore, of value as aids to the manners and customs of that time; they help to give us an insight into the way in which a child was brought up, and at the same time instruct us as to the requirements of the home, its furnishing and general appointments. We can imagine that the dolls' house here to be described is a picture *en miniature* of the real home; we can judge by it the general standard of comfort obtaining at that period in higher circles. For a close study of this dolls' house is of great value both from the historical and the social point of view. Moreover, the collection is so complete that to study it is to study German life in those remote days. We learn of what very great importance toys played in the upbringing of the children, for the little maidens by them gained their first comprehensive knowledge of the home, the small boys of the greater world without them. They served as a preparation for the seriousness of life. We see little maids busy in their miniature homes, there learning those

duties which they will afterwards be called upon to perform in the real home, delighting in the household duties which they in the character of their dolls so ably exercise. For as the future man is seen in the play of the boy, so is the future woman seen in the play of the girl. In those remote days the children were not essentially different from those

of our time. This is the great lesson the history of toys teaches us. It teaches us, moreover, that the parents of all times and all generations have been eager to give their children pleasure, for the parents of past days were in no ways different from those of the twentieth century. Both from Dr. Figdor's collection of toys and others, both private and public, we gather how much pride and how much good taste were shown in the making and choosing of playthings. How vastly different are the toys of hundreds of years ago from the gimcrack ones of our day, hastily thrown together by the maker, and hastily thrown aside when the child is tired of them. Every object in Dr. Figdor's collection breathes of the delight in making, of a delight in giving, a delight in having. Those were times when man had leisure for thought, even in executing the smallest object, which to him, however, was not trivial, but a real piece of work, to which he willingly gave the best of his craft. We can



NO. I.—SPINNING-WHEEL CIRCA 1640
7 INCHES HIGH



NOS. II. AND III.—DOLLS' LINEN PRESS OPEN AND SHUT CIRCA 1620 7½ IN. BY 4 IN.

imagine that the donor, surely in most cases the mother, must have spent much time and thought on the choosing of her child's playthings—for her daughters, something for the building up of the home; for her sons, implements of war and of husbandry, the two subjects which would play the most important part in their later lives. The dolls' house served as an introduction, as it were, to the secrets of the household ways; the dolls' house was to the child her castle, over the threshold of which none had the right to step uninvited. Dear little girls of generations and generations ago, what very busy personages you must have been, how gladly must you have performed your household duties!

Henry René d'Allemagne, in his *Histoire des Jouets*,* has thrown much light on the history of toys throughout the ages. It is a work which cannot be too highly recommended to all those interested in the subject. Another publication, however, is of special service in studying the toys in Dr. Figdor's collection, which is almost exclusively of German origin,

namely, *Kinderleben in der deutschen Vergangenheit*, by Hans Boesch.† This is a most instructive work, which deals most intelligently and attractively with every phase in the life of the German child from its earliest infancy and from the earliest times. It contains, moreover, as does also the *Histoire des Jouets*, much of value relative to the origin and development of toys, from the primitive rattle onwards.

The dolls' house and furniture in Dr. Figdor's collection is, as has already been mentioned, of German origin. It came from the city of Ulm in the Duchy of Würtemberg, where it had been in the possession of one and the same patrician family for over three hundred years, being handed down as an heirloom in the direct line. It is possible that the house itself may not be the original one; there can be no possible mistake as to the furniture and appointments, for many of the objects bear their age written upon their face. The door has been removed, so that you at once get a picture of its contents. It is more than a metre long and about eighty

* Paris, Chez l'auteur, 30, Rue des Mathurins.

† Eugen Diedrich, Leipzig.

Dr. Albert Figdor's Collection of Dolls' Furniture



No. IV.—DOLLS' CUPBOARD CIRCA 1630
HALF ORIGINAL SIZE

centimetres high. There are four rooms, two upper and two lower ones. The latter are the kitchen and a sort of general room, such as are common in the houses of the peasantry of our days, but which in past ones was a necessity of every patrician's home.



No. VI.—DOLLS' CUPBOARD CIRCA 1630
7½ IN. BY 5 IN.

It has now given place to the scullery. The two upper rooms are furnished as bed-sitting rooms, for it must be remembered that it was then the custom to receive in the bedroom; indeed, it was the chief room in the house. In some parts this custom still



No. V.—DOLLS' CUPBOARD CIRCA 1620
9¼ IN. BY 7½ IN.



No. VII.—DOLLS' CUPBOARD DATED 1656
8 IN. BY 7 IN.



NO. IX.—DOLLS' CUPBOARD, 1568
ORIG. 8 IN. BY 7½ IN.



NO. VIII.—DOLLS' CUPBOARD CIRCA 1620
ORIG. 8 IN. BY 4 IN.

obtains. In addition to the furniture and other things contained in the dolls' house, Dr. Figdor possesses numerous other objects, for the collection is an extremely large and varied one. In considering

these we are at once considering the age in which they arose, for they are as aids to the history of culture and of social development generally. Take, for instance, the hand-loom and the spinning-wheel.



NO. X.—DOLLS' CUPBOARD INTERIOR DATED 1568 8 IN. BY 7½ IN.

Dr. Albert Figdor's Collection of Dolls' Furniture

in those days, and in the centuries before, they were most important requirements of every home. Then came machinery to supersede them. Toy ones are still made, but they almost fall into pieces when you look at them. The spinning-wheel here reproduced (No. i.), though but 7 in. in height, as well made as if intended for real use. There it stands, ready for tiny, deft fingers to manipulate, with the flax still wound round the spindle as the little girl left it perhaps a couple of centuries ago. How many generations of the small daughters of that patrician family in Ulm have amused themselves with this toy, perhaps by means of it been initiated into the use of the real wheel. In the dolls' chamber they must have sought to imitate what they saw in their mother's Kemeate, that room in which, together with the women of her household, she sat to work, spinning, weaving, sewing, embroidering, and making tapestry. She may even have imitated, though at this period of its history knitting, in Germany at least, was considered men's work. How many little maids of long ago must have watched the grown-ups weaving that dolls' well incised. The same refinement of treatment is everywhere present, and is to be found in those



No. XI.—WORK CUPBOARD
CIRCA 1630 7½ IN. BY 3½ IN.

shelves of the linen press (Nos. ii. and iii.), or perhaps imitated their elders by weaving on the toy loom in the general room of the dolls' house. Examine the pieces of woven material. How evenly the threads run, how exact are the patterns. These are not pieces cut off from larger ones, but have actually been woven to this minute size, some in linen and others in silk. Notice the patterns. In parts of Germany, particularly in Schleswig-Holstein, the same patterns are still favoured by the peasant women. And not only in Germany, but also in Austria, and even in the Eastern countries, the same patterns are still woven, this more especially so in lands where hand-weaving still obtains, and where the women-folk of the household bring forth their hand-loom, which during the summer months they have put aside, to weave the household linen and their daughters' outfit. The same patterns are also made by machines. Tastes change rarely. It is worth while examining the press itself, noticing the lovely patina which ages have lent it. It is of oak; the intarsias are refined and



No. XII.—DOLLS' CHEST

SIXTEENTH CENTURY

4 IN. BY 13 IN.

ancient specimens of furniture which have been handed down to us from the Middle Ages. The lock is perfect in its mechanism; the door hangs well on its hinges, which serve both for use and for ornament—a characteristic of



NO. XIII.—DOLLS' COT

CIRCA 1580

8 IN. BY 7½ IN.

those days. The whole cupboard conveys a sense of fitness and of strength, as if the maker knew it would be handed down throughout the ages. Here

Renaissance and German Barock. Most have the same designs as the cupboards of a larger growth. They are all perfect in workmanship, and show a

mind and hand were working together, though the object is but a toy. The same perfection of workmanship may be seen in all the other cupboards (No. iv., No. v., No. vi.) here represented. All are beautiful specimens of late



NO. XIV.—DOLLS' FOUR-POST BEDSTEAD

CIRCA 1580

7 IN. BY 8 IN.

Dr. Albert Figdor's Collection of Dolls' Furniture

thoroughness and mastership in the use of the tools, and a right aim to produce nothing but of the best. The cupboard (No. vii.) bears its age, 256 years, on its face; for, as the plate tells us, it was made in 1656. It is questionable if the toys of our days would even stand the wear and tear of more than one generation of children.

It will be seen that some of these cupboards, in addition to their wood-carving, are also ornamented with intarsia of soft wood, the cupboards themselves either being of oak or of walnut. No. viii. is a fine example of this minute and artistic method of decoration. Nos. ix. and x. show a still more beautiful intarsia, the cupboard being a hundred years older than No. vii., for, as the date below the embroidery



No. XV.—DOLLS' TABLE

CIRCA 1560

3½ IN. BY 4½ IN.

lining the right door will show, it was made in 1568—that means, that it is 344 years old. It seems as if it had been made for some very special occasion. The family coat of arms is emblazoned in gold and silver. But was it the family coat of arms? Perhaps it was one chosen for the doll for whose purpose it was made. Nothing

could be more beautiful than the workmanship everywhere present in this piece of craftsmanship. It is of walnut, the intarsia being of soft woods in natural colours—pine, pear, apple, maple. The whole mechanism is perfect. All these cupboards have grown mellow with age, and, as they have never been doctored, the tones are singularly beautiful. They are all filled with articles for the dolls' toilet—dresses,



No. XVI.—TABLE

CIRCA 1590

3¾ IN. BY 4½ IN.



NO. XVII.—DOLLS' FLAP TABLE

CIRCA 1550

4½ IN. BY 4½ IN.

linen, and everything imaginable. No. xi. shows us a cupboard of another style, exactly like those in use in some parts to the present day. The water was stored above, from whence it fell into the pewter basin below. Such cupboards are invariably found in the living-rooms of old houses, and date from a time before the invention of knives and forks, when it was necessary to wash the fingers very frequently. The inlaid chest (No. xii.) is a miniature marriage chest, such as the bride stored her clothing in in olden times. Here, too, the fineness of the workmanship is everywhere present.

The history of bedsteads has also its own interest, but it lies without the province of this article. The two specimens here reproduced are especially fascinating, not only on account of their intrinsic value, but because they also tell us of past customs. Both are highly decorative; both are distinct and beautiful specimens of a craft which is no more. The four-poster (No. xiv.) has hangings of heavy green silk; the head and the foot, though not shown on the photograph, are exquisitely carved, and the bed-posts finely turned. The bed-linen is hand-woven, so is that of the cot (No. xiii.). It shows a very cunning device for the safety of the child, which at the same time could see and be seen. It is shut in at the top, so that nothing could befall it, though, of course, in our days of strict attention to the rules of

hygiene, such cots would never suit; but in those days they did not seem to think so much about light and air for their progenies. This cot is about 330 years old — about the same age as the bed. In Dr. Figdor's collection there are other fine specimens of dolls' bedsteads, Renaissance and Barock in form, all the work of sincere-thinking craftsmen, all showing the same right feeling for proportion and construction.

Naturally tables were then, as now, an important feature in the furnishing of the dolls' house. Those reproduced here are all excellent in their way. No. xv. is ornamented with chip-carving, very primitive in comparison with the other pieces of furniture; but it is very strongly made, and to the purpose. It had its place in the kitchen. No. xvi. is exceptionally strong in construction, and is excellently put together, as in all tables of this period. The centre of the lid is made to lift up, and there is a hollow below for the storing of things. This served the purpose of a drawer. No. xvii. shows a flap table, which, when opened, fits admirably into the sockets. Here it will be seen that there is also a hollow, the same as in this form of table of a larger growth. Its chief beauty lies in its proportions, in the construction and the loveliness of its colouring. It is a miniature of those tables known as "Bock": a development of the trestle table.

Miscellaneous

Annals of Hampstead

By T. J. Barratt*

(Reviewed)

AMONG the books of most enduring interest are many which have brought in little or no pecuniary return to their authors. Classical instances, like Milton's *Paradise Lost*, might be adduced, but one which comes readier to hand is Mr. Thomas J. Barratt's *Annals of Hampstead*, a sumptuously mounted production, limited in issue to 550 copies, the sale of the entire edition of which can never recoup the author for the cost of his outlay. Obviously the book has been a labour of love, and, like most work undertaken in such a spirit, neither industry nor research has been spared to bring it to full completeness. In the construction of the book Mr. Barratt's business training has stood him in good stead; it is orderly in sequence, there are no repetitions, no extraneous matter is introduced, and the facts recorded are given clearly and concisely. Without these safeguards the work might have grown to an oppressive bulk; even as it is, there is so great a wealth of material that it is difficult to compress it into three substantial volumes containing one thousand pages of letterpress and over five hundred illustrations.

Mr. Barratt, indeed, has practically exhausted the subject; other searchers in the same field may light upon facts to fill in the chinks and interstices of his monumental structure, but his work, which glows with interest from start to finish, will remain the standard authority on Hampstead, and, indeed, should attract a wider circle of readers than those who are personally interested in the Heath and the neighbourhood, for this well-written history gives us not only an account of a locality, but incidentally the social progress of England during the last thousand years.

It is back to the remote dawn of history that Mr. Barratt's opening pages take us, when Hampstead was part of a huge forest that covered nearly all Middlesex and stretched far beyond the county's borders. There were trackways cut through this forest, one of which was probably utilised by the Romans as one of the two routes between London and Verulamium, the ancient St. Albans; and tradition has it that the

* *The Annals of Hampstead*, by Thomas J. Barratt. (A. & C. Black, 3 vols., £5 5s. net.)



HIGHGATE PONDS FROM MILLFIELD LANE
IN THE BELL-MOOR COLLECTION

FROM A WATER-COLOUR DRAWING BY P. DE WINT

The Connoisseur

Hampstead heights were the scene of the final struggle between Boadicea and Suetonius Paulinus. The Roman road of Watling Street crossed the Heath, and Roman remains have been found on it; but well on into Saxon times the district remained part of a dense forest infested with outlaws and beasts of prey, a constant danger to the pilgrims from London to the shrine of St. Albans. The Manor of Hampstead was eventually granted to the Abbot of Westminster, but passed, some time in the twelfth century, into lay hands. In the thirteenth century some 40 acres of land at Hampstead changed hands



STEELE FROM ONE OF KNELLER'S ORIGINAL SKETCHES, NOW AT BELL-MOOR

at 6d. an acre, a price which would attract numerous purchasers at the present time. Moderate as was the value, the possession of Hampstead land, however, appears to have been a source of contention between the Abbots of Westminster, who endeavoured to revive their ancient rights, and the citizens of London, some of whom had acquired possessions there. This friction resulted in a fierce riot in 1222, when the citizens of London and Westminster fought together, one of the most prominent among the latter, Constantine, a man of great wealth, being hanged in consequence by the authorities.

In the sixteenth century Hampstead began to enjoy a closer connection with London, a colony of laundresses settling there, who are said to have done washing for the royal household; and now from time to time great historical personages begin to flit through Mr. Barratt's pages, generally revealing themselves in a new and intimate light. There is Martin Frobisher,



LADY MARY WORTLEY MONTAGU FROM THE ENGRAVING BY CAROLINE WATSON, AFTER THE PAINTING BY RICHARDSON

who stripped himself and his wife of their fortunes in order to equip an expedition—the third he undertook—to discover a north-west passage to Cathay, leaving his wife in abject penury and apparently dependent upon the hard-hearted charity of Queen Elizabeth; the two Waads—Armigell and his son Sir William—who were occupants of Belsize Park, and high in the councils of the English monarchs from the time of



EVELYN PIERREPONT, DUKE OF KINGSTON FROM THE MEZZOTINT BY FABER, AFTER KNELLER

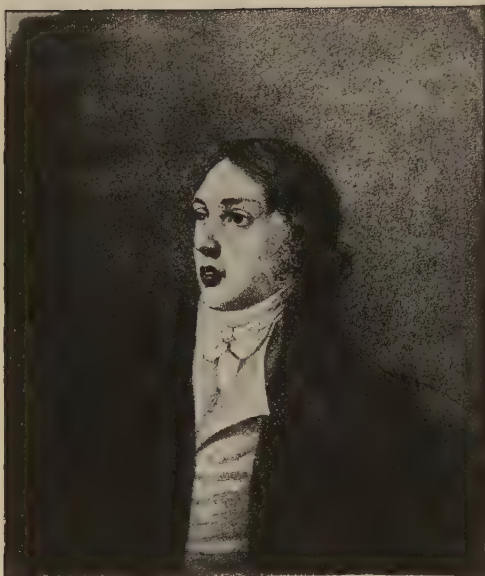


GOLDER'S GREEN

FROM THE PAINTING BY J. RUSSELL, R.A., ENGRAVED BY W. BIRCH, 1789



FROM DUGDALE'S "ENGLAND AND WALES," ABOUT 1840



S. T. COLERIDGE AT THE AGE OF TWENTY-FOUR
FROM THE PORTRAIT BY HANCOCK, IN THE
NATIONAL PORTRAIT GALLERY

Henry VIII. to James I.; their successor, Colonel Bushell, who mortgaged, and so lost, the property to raise forces for Charles I.; Colonel Daniel O'Neil, third husband of the beautiful Catherine Lady Stanhope and Countess of Chesterfield; and the latter's son, Lord Wotton, afterwards Earl of Bellamont, whom Pepys and Evelyn honoured with visits, the latter praising the gardens as "wonderful fine," but "too good for the house," being "the most noble I ever saw, and have orange trees and lemon trees," and the latter in true connoisseur spirit condemning them as "very large but ill-kept, yet woody and chargeable; the soil a cold, weeping clay, not answering the expense."

Among subsequent residents at Belsize were Philip, Earl of Chesterfield, the famous letter-writer, and Spencer Perceval, the Prime Minister; but the people well known in politics, art, and literature who have lived in Hampstead, and whose doings there are recorded in Mr. Barratt's book, are innumerable. There are other less reputable characters—alleged witches like William Hunt and his wife, and Alice Bradley, the first-named of whom suffered for his supposed sorceries by hanging; highwaymen, including Claude Duval, Nevison, Dick Turpin, Sixteen String Jack, and other heroes of the road, whose fraternity furnished many occupants for the gibbet, which stood between two great elms on the verge of Hampstead Heath, below Jack Straw's Castle; and other less formidable offenders, for whose tenancy the stocks, whipping-post, and ducking-stool were provided. The author does not dwell over long on these gruesome

associations, for there are far more attractive themes for his pen—Steele and the Kit-Cat Club; Hampstead as a fashionable health resort in the Georgian days, and as London's favourite suburb in the nineteenth and twentieth centuries, numbering among its inhabitants many of the *élite* of the social and intellectual world. On all these matters and personages Mr. Barratt has much that is interesting to tell us, and much, too, on the antiquities of Hampstead and the neighbourhood—the inns, famous houses, thoroughfares, and places of public resort; while to the geology, botany, meteorology, and natural history special chapters are devoted by leading experts. How thoroughly Mr. Barratt has done his work may be judged by the fact that the index to his volumes extends to over fifty closely printed pages, and the bibliography of the subject to thirty. A unique feature of the work is its wealth of illustration. Many of the most interesting plates have been taken from subjects in the author's own extensive collection at Bell-Moor; but he has not rested content with this source of supply, but has ransacked public and private picture galleries and libraries to bring in any subjects which illustrate his



MRS. LESSINGHAM IN THE CHARACTER OF "ORIANA"
FROM A CONTEMPORARY PRINT



STEELE'S COTTAGE
BY JOHN CONSTABLE



SWEARING ON THE HORNS AT HIGHGATE

FROM A PRINT IN THE COATES COLLECTION



CHALK FARM IN 1825

THE TRIAL OF NERVES

DESIGNED AND ETCHED BY D. T. EGERTON

theme, and supplemented these by the labours of the photographer in depicting the present aspect of the neighbourhood. Generally speaking, the reproductions are excellent in quality, some of the colour

congratulated on the completion of his great work ; it is a book which will live and become more and more valuable as time goes on, for it is not merely a record of the past, but recalls it with such vividness and



RICHARD WILSON'S FAVOURITE OAK, WHICH FORMERLY STOOD ON HAMPSTEAD HEATH
FROM AN ETCHING BY T. HASTINGS, MADE IN 1825

plates from pictures by Constable—a long - time resident—and other well-known masters being of especially high quality. Mr. Barratt may be heartily

insight that, in dipping among the pages, one seems transported among the scenes and characters which the writer is describing.



COPPER "TICKET" OF ADMISSION TO THE HAMPSTEAD LONG ROOM, ABOUT 1730
IN THE POSSESSION OF MR. E. E. NEWTON



More about China Cottages

By H. Robinson

As a collector whose special hobby is the acquisition of old china and stoneware cottages, I agree with a former writer on the subject in the pages of *THE CONNOISSEUR*, that it is now extremely difficult to find good specimens, and that bargains are almost out of the question. In my collection of nearly one hundred examples are included, in addition to the orthodox cottage, pipe-racks, savings banks, ring-stands, pastille-burners, watch-stands, and ink-pots in Rockingham, Leeds, Delft, and other wares, many of which are now of extreme rarity; and to form a similar collection at the present time would be attended by almost unsurmountable difficulties.

The first group consists of five Rockingham and two Staffordshire houses. The second and third in the front row are mauve, the former also being gilt, and having a group of white flowers on the roof.

The Staffordshire castle on the right at the top is a facsimile in miniature of Scarborough castle.

Of the eight specimens illustrated in Group ii., the three at the top are all Staffordshire. The first has a blue enamelled roof, and on either side of the door repose a dog and a lamb, while on either side of the door of the second is a fox and a hen. Of the three in the centre of the bottom row the smaller one is Staffordshire, and the two supporting it are Rockingham.

Some interesting specimens are illustrated in Group iii. The two at the top are respectively Delft and Staffordshire, the latter, a pipe-rack, being the same back and front. The centre one in the lower row is a chapel in Leeds pottery, and is a savings bank. It has a very polished paste, and is distinguished for its lightness. The house on the right, with a man and



GROUP I.—FIVE ROCKINGHAM AND TWO STAFFORDSHIRE HOUSES



GROUP II.—ROCKINGHAM AND STAFFORDSHIRE HOUSES

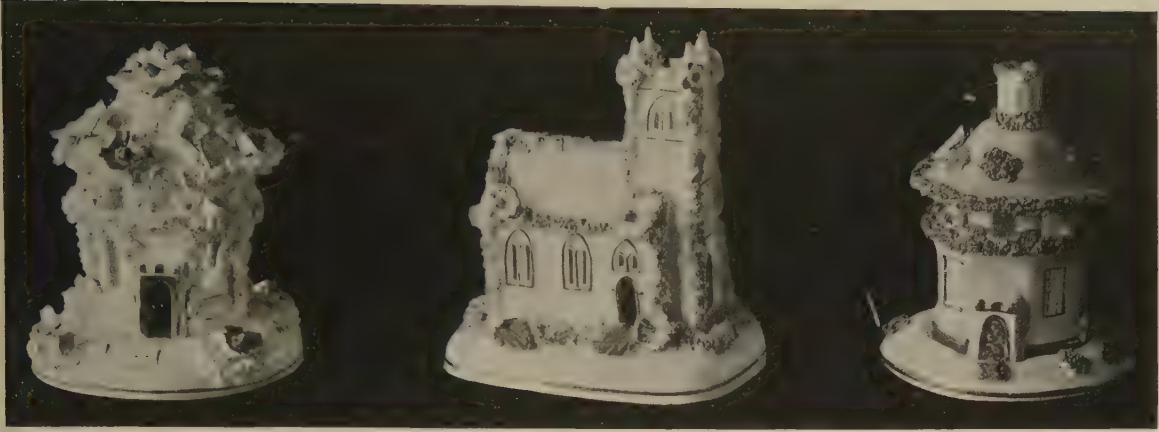


GROUP III.—DELFT, LEEDS, AND STAFFORDSHIRE HOUSES, PIPE-RACK, AND SAVINGS BANK



GROUP IV.—THREE BURSLEM PASTILLE-BURNERS

More about China Cottages



GROUP V.—THREE ROCKINGHAM PASTILLE-BURNERS

a woman by the side, is also Leeds, while that on the left is Staffordshire. The last-mentioned, according to one writer, is a fake, though an expert of considerable repute vouches for its authenticity.

The three pastille-burners in Group iv. are all Burslem, and, though interesting, are more distinguished for their simplicity than their beauty.

In direct contrast are the three examples illustrated in Group v., which I consider the gems of my collection. They are all Rockingham, and are remarkable for the faintness of their floral decoration and colouring. The church is white, with a pale-blue roof and pierced windows freely gilt. The tower has a flower below each pinnacle, while there is also a good deal of floral

decoration on the stand, which is separate. The other two are also beautiful specimens of Rockingham china. The first, which is white, is almost covered with encrustation, and on the roof are numerous coloured flowers, amongst them on the summit being a large carnation. The other, rather simpler in form and decoration, has a gray roof encrusted with green. Both have open windows just below the roof.

The sixth group consists of fine specimens of Rockingham china. The pergola on the right at the top has a curious archway to the steps of the house, and the windows are pierced and heavily gilded. The house in the centre of the group is a curious example, having a bow-window on one side and a verandah on



GROUP VI.—ROCKINGHAM HOUSES



GROUP VII.—COLLECTION OF HOUSES, RING-STANDS, INK-POTS, WATCH-STANDS, ETC.

the other. It is also on a base of blue enamel and gilt.

The seventh illustration comprises my complete collection, and gives a good indication of the wide range these dainty examples of the potter's art offer

to the collector, and though their steadily increasing popularity makes their acquisition to be attended with considerable difficulty, their value from a decorative point of view well repays one for any trouble one may have in finding good specimens.



NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING (23).

GENTLEMEN,—I send herewith a photo of an oil-painting for you to reproduce for identification as to subject and artist. The picture is on a seventeenth-century canvas, 6 ft. by 3 ft. 6 in., and has been re-lined twice. As it is apparently a twilight scene, and therefore rather dark, the photo does not bring out the full character of the painting. Between the legs of the man leaning over in the centre is a monogram in white, as shown beneath the photo sent. Perhaps this is a collector's mark, which will help to identify the painting. Do any of your readers know if it has been engraved?

Very truly yours, GUY A. JACKSON.

SHREWSBURY COLLECTION CATALOGUE.

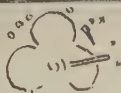
DEAR SIR,—Perhaps some of your readers may be able to inform me of the name of book in two vols. giving the list of paintings purchased by the

then Lord Shrewsbury in 1836 or 1837 from Prince Borghese, and which included the collection lately belonging to "Madame Mère," who died in Rome in 1836. It is many years since I saw the book, and the name has escaped my memory, but was told it was difficult to procure. I have seen a list of the paintings in a small guide-book to Matlock and neighbourhood, but it was not correct.

Yours truly, AN OLD SUBSCRIBER.

DRAWINGS BY ROSSINI.

SIR,—Luigi Rossini, to whose architectural etchings R. C. W. calls attention in the January issue of THE CONNOISSEUR, was born about 1790, and was still working in 1835. He is referred to by Mr. A. M. Hind, on p. 232 of *A Short History of Engraving and Etching*, as one upon whom fell the mantle of the Piranesi, and there can be no doubt that he wore it right worthily. Mr. Hind further tells us



(23) UNIDENTIFIED PAINTING

that the greater part of Rossini's etched work of the ancient architecture of Rome was done between 1817 and 1824, and appeared in a collected edition in seven imperial folio volumes in 1829.

It has always been to me a matter of amazement that these magnificent plates (which can still be picked up in fine condition at from 7s. 6d. to 12s. 6d. each) have received such scant recognition from collectors, as many of them—particularly those of the triumphal arches, bridges, and temples—display powers of draughtsmanship which are at once vigorous, convincing, and imaginative. In this last quality they are only surpassed by the finest of Rossini's great predecessor and inspirer, Gianbattista Piranesi. Like Piranesi, Rossini did a considerable amount of hack-work, but there are quite a hundred of his etched plates which any collector of prints would be proud to possess. Like Bernardo Belotto and Luca Carlevaris, Luigi Rossini has yet "to arrive."

I am, Sir, your obedient servant, JOHN MALLETT.

P.S.—I shall be delighted to show your correspondent some of the finest examples of Rossini's work, should he care to see them.

UNIDENTIFIED PAINTING (24).

DEAR SIR,—This picture, which has recently come into my possession, has an old label on the back with the inscription: "Painting of Mr. Stallard, father of William Stallard, merchant, The Blanquettes, Worcestershire." This would describe my great-grandfather, Thomas Stallard, of Little Birch, Co. Hereford, who died in the year 1833, aged ninety-eight. My grandfather, William Stallard, lived at The Blanquettes from 1840 until 1855. The family from whom I bought the picture received it from the Rev. John Palmer, who was perpetual curate of Claines, near Worcester, 1840-1855, and Vicar of Bromyard



(24) UNIDENTIFIED PAINTING

1855-1867, and when at Claines a personal friend of my grandfather, but the existence of the picture seems to have been hitherto unknown to any of the family.

The portrait is an oil-painting of considerable artistic merit, on a canvas measuring 4 ft. 9 in. by 3 ft. 9 in., but the painter's name does not appear. "T. Brown, High Holborn," is stencilled on the back of the canvas in lettering of about 1830. This Brown sold artists' materials in Holborn from 1808 until 1853. The origin of so remarkable a picture is a mystery, and it seems unlikely to be Thomas Stallard, sen., of Little

Birch, as he does not appear to have been in a position in life to have had such a portrait painted, yet the picture has a striking likeness to members of the family.

Any information which would help in tracing the history of the picture and the possible artist would be most gratefully received.

ARTHUR D. STALLARD.

UNIDENTIFIED PAINTING (No. 15).

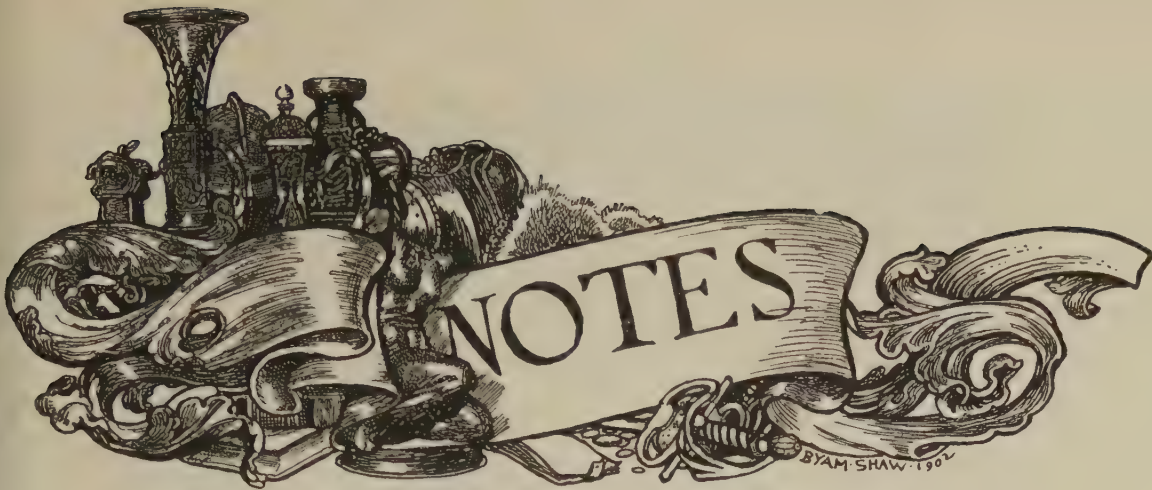
NOVEMBER, 1912.

DEAR SIR,—The painting (No. 15), page 177 of the November issue of *THE CONNOISSEUR*, is a copy of the picture entitled *The Shepherd's Offerings*, by Bonifazio, which now hangs in the Royal Galleries at Hampton Court, No. 151 in the catalogue. The figure, with crutch, sitting on a stone, is St. Joseph, while those on the left represent St. Roche and St. Elizabeth sitting with the young Baptist in her arms. Trusting the information may be of use to you,

I remain, yours truly, HUGH CLARKE.

JOSIAH SPODE.

DEAR SIR,—I wonder if any of your readers know of any descendants now living of the above eminent man? If so, any information would be greatly esteemed by your correspondent.—TOM G. CANNON.



THE hour-glass illustrated has been in the possession of Napoleon I. It is about 10 inches high, and represents a very fine piece of antique bronze. Later it came to Arenberg in the possession of Queen Hortense, afterwards of her daughter, who married a German

Historical
hour-glass

painter named Keller. This man gave it to a German "inrist"—an equivalent for a successful counsel in a process. This hour-glass was reproduced on one of the old prints which present the emperor at Elba, but I could never find this print. Perhaps one of the readers of THE CONNOISSEUR will kindly let me know where I can find a reproduction of it.

An Interesting Portrait
by the Swedish painter
Jens Hysing

I THINK it may be of some interest to the readers of THE CONNOISSEUR to see a reproduction of the portrait on page 105, hitherto supposed to represent Charles Edward Stuart, the Young Pretender. A replica or copy of the picture was engraved by E. Scriven, and published by C. Tilt in 1830, over the name of the Young Pretender. In the *Catalogue of Engraved British Portraits* at the British Museum, compiled by

Freeman O'Donoghue, London, 1908, Vol. I., p. 406, a photogravure of the same picture is also said to represent "Prince Charles Edward Louis Philip Casimir, the Young Pretender, when a boy; W. L., standing in landscape, in a tartan dress. From picture in possession of Lord Rosebery." The compiler of

the catalogue also mentions the stipple engraving, by E. Scriven, after the same portrait, and also a "woodcut, figure only; vignette with French title. H. Holfel del." That picture does belong to the Earl of Rosebery, and is preserved at his Scottish estate, Dalmeny, near Edinburgh. At the time of its being engraved, however, the portrait belonged to G. A. Williams, and has, at a later date, come into the possession of Lord Rosebery. Andrew Lang, in his book entitled *Prince Charles Edward* (London, 1900), reproduced (facing page 32) the picture belonging to the Earl of Rosebery, and supposed to represent Prince Charlie. Naturally there was no doubt in his mind as to the authenticity of the portrait, as that could be verified from the engraving. But, alas! one ought not always to believe what is printed even on an engraving. Lord Rosebery, the brilliant historian of Europe's Great Pretender of the eighteenth century, has



NAPOLEON'S HOUR-GLASS

doubtless indulged in many ingenious reflections, and has possibly meditated on the vanity of all things mundane when gazing on the poor little "Pretender" in the national dress. I must humbly apologise to his lordship for disturbing his ideas in this matter, but the little Highlander is only a "pretended Pretender." His lordship has presumably never visited Hornby Castle, for otherwise he would have been somewhat surprised on being introduced by his Grace the Duke of Leeds to a portrait of the very same little Highlander whose picture adorns the walls of Dalmeny House, and hearing that it represents one of the duke's ancestors, the Earl of Danby. As a matter of fact, the original portrait is preserved at Hornby Castle, and represents Thomas, fourth Duke of Leeds, when Earl of Danby, and is signed "H. Hysing, pinx. 1726." * Signature and date can be seen also on the photograph here reproduced. The similar portrait at Dalmeny is not signed according to the information which his lordship has kindly given me, and that picture must consequently be a replica or a copy of the portrait at Hornby Castle.

It can also be proved without much painstaking investigation that the portrait cannot possibly represent the Young Pretender. He was born at Rome on December 31st, 1720, and would consequently be between five and six years old at the date when this portrait was painted, but obviously the boy in this picture is much older. The fourth Duke of Leeds was born in 1713, and was consequently thirteen years old when this portrait was painted, which is just the age one must feel inclined to give the boy painted. Moreover, Charles Edward never came to England before he commenced the famous insurrection in 1745, and Hysing never left England after arriving there in 1700. I think these facts are sufficient to prove that the portrait cannot anyhow represent the Young Pretender. On the other hand, there seems to be no reason to doubt that the picture represents Thomas, young Earl of Danby, afterwards fourth Duke of Leeds, as stated by the owner, the present Duke of Leeds.

Of the Young Pretender, when a boy, or when a young man, there are two portraits which I suppose to be authentic, one by B. Gennari, and the other by J. Blanchet, the last being in the possession of Colonel Walpole, Heckfield Place. Both are reproduced in Andrew Lang's book here quoted. Later on his portrait was painted by L. Tocque. There is a third portrait of the Pretender, when a boy, at the National Portrait Gallery, attributed to Largillière.

I will now give a few biographical data on the person

here represented. Thomas, fourth Duke of Leeds, was born in 1713. He married, 1740, Lady Mary Godolphin, daughter and heiress of Francis, second Earl of Godolphin, and his wife Henrietta, Duchess of Marlborough in her own right. He was K.G. 1749, Cofferer of the Household 1756, P.C. 1760, Fellow of the Royal Society and LL.D. The duke died 1789.

As to the painter, a few notes may also be of interest. His name is usually wrongly given as Huyssing or Huyssings in English books—for instance, by Horace Walpole in his *Anecdotes of Painting*. The author of the anecdotes only gives our artist a few lines, and so I propose to give here a little fresh information about him, as he is by no means unimportant. Hans Hysing was a Swede, and was born at Stockholm in 1678. He was brought up as a jeweller, but afterwards became a pupil of David von Krafft, the portrait painter. In 1700, however, he left his native land and went to London, where he became a pupil of his fellow-countryman, Michael Dahl, the portrait painter, who had settled in London in 1688, and acquired a great reputation as a "face painter." Hysing, who was living with Dahl for many years, became by-and-by a well-known and highly esteemed painter. He was also, as Vertue puts it, "really a very ingenious painter," and sometimes he showed himself his master's superior in his art, drawing more strongly and penetrating more deeply into the soul of his model. The clever Swede was patronised by the court and the nobility. George III., when Prince of Wales, sat to him, as did also the three daughters of George II.—the Princesses Anne, Amelia, and Caroline. He painted the portraits of Robert Walpole; John, first Earl of Egmont; Baptist Noel, fourth Earl of Gainsborough; Bonaventura Giffard, Catholic Bishop and President of Magdalen College, Oxford; and of Arthur Onslow, Speaker of the House of Commons, whose portrait is an excellent picture, which is now to be seen at Wadham College, Oxford. The Duke of Richmond and Gordon has at Goodwood a fine portrait by Hysing of William, first Earl of Cadogan, dated 1725. He also painted the portraits of many contemporary artists, such as James Gibbs, the architect; Peter Angelis, Nicolas Dorigny, Joseph Goupy, James Parmentier, and Peter Tillemans, painters; John Faber, jun., and George Vertue, engravers; and Frederick Zincke, the famous enameller. About a dozen of Hysing's pictures were engraved by John Faber, jun., and a few by John Simon, George White, and others.

The death of our artist has been stated to have occurred about 1740, but it was really much later that he passed away, as may be seen from the following

* Dimensions 77½ in. by 56¼ in.

extract from
the principal
registry of
the Probate,
Divorce and
Admiralty
Division of
the High
Court of
Justice in
the Preroga-
tive Court of
Canterbury:
"February,
1753. On
the sixth day
Administration
of the
Goods Chat-
tels and
Credits of
Hans Hy-
sing late of
the parish of
St. James
Westmins-
ter in the
county of
Middlesex
deceased
was granted
to Frances
Hysing wi-
dow the Re-
lict of the
said de-
ceased be-
ing first
worn duly
to adminis-
ter." Fur-

thermore,
there exists an authentic signature of his to the will
of Miss Dorothy Dahl, daughter of his teacher, dated
4th November, 1752.

Besides Dahl and Hysing there were several eigh-
teenth-century Swedish painters working in England.
The portrait painters George Schröder and Lorenz
Pasch worked in London for some years (about
1720-1730), as did also, at an earlier date, the cele-
brated enamel painter Charles Boit and his pupil,
Frederick Peterson. The well-known miniature
painter, Christian Richter, lived in London from
1702 till his death in 1732, and a little later we trace



THOMAS, FOURTH DUKE OF LEEDS, WHEN EARL OF DANBY BY H. HYSING
IN THE POSSESSION OF HIS GRACE THE DUKE OF LEEDS

Charles
Bancks,
miniature
painter in
Indian ink,
who called
himself a
Swede. His
works are
very seldom
met with.
In the latter
part of the
century two
important
Swedish
painters
worked for
some time
in England.
Elias Mar-
tin, a land-
scape and
portrait
painter in
oil and
water-
colours,
settled in
London for
some years
(in 1768),
becoming
later A.R.A.
Carl Fredrik
von Breda,
too, a por-
trait painter
and a pupil
of Rey-
nolds, was a
Swede. He

was living in London from 1787 till 1796. I should
be very glad to hear from any owner of works by
those artists, as I intend to publish a book about
Swedish painters in England in the eighteenth cen-
tury. Address: Emil Hultmark, Stockholm, Sweden.

Chippendale Settee

THE settee illustrated is interesting as a specimen
of Chippendale's earliest work (before he was in-
fluenced by the French decorative and Chinese styles),
now comparatively rare. It is in the possession of
Mr. Luke G. Dillon.



CHIPPENDALE SETTEE

THE picture of *Sir Richard Steele's Cottage at Hampstead*, by John Constable, R.A., is in the collection of Mr. Thomas J. Barratt, and is one of the best-known pictures of the artist, being familiarised to the public by the masterly plate which David Lucas made from it. Fine as the latter is, however, it cannot reproduce the beautiful colour of the original, which is among Constable's happiest and most poetical works, and possesses a unique interest to Londoners as giving the view—now so changed—of their city as seen from their favourite pleasure ground eighty years ago. The fine *Landscape*, by Jacob van Ruysdael, belonging to Dr. Theodore Fisher, was shown at the winter exhibition of the Royal Academy, and was warmly praised by the president, Sir Edward Poynter, in his speech at the Academy banquet. It shows the Dutch artist in one of his tranquil moods, and is thoroughly typical of his school. John James Masquerier has recently been alluded to in these pages when an example of his work was reproduced. A second characteristic work by him is given in the present number, in the charming pastel portrait of *Miss Anna Elizabeth Clements*. The lady was daughter of Captain Richard Clements, E.I.C.S., and married Mr. Arthur Brown, of Newtown, Co. Roscommon, great-grandson of Earl Altamont. The picture of *Mrs. Alexander McCrae and Family*, one of the most attractive family groups painted by Sir Henry Raeburn, was shown in the exhibition of that artist's works at the French Gallery

in 1910. The mother and girl are dressed in white; while the boy is in a red jacket with yellow trousers and waistcoat; the size of the canvas is 50 in. by 40 in. Engraving is represented in the two plates of *Mrs. Hartley as "Elfrida,"* by W. Dickinson, after J. Nixon, and *Morning*, by J. Grozer, after W. Ward, which is probably a portrait of the latter's wife, the sister of George Morland. The first-named lady, Elizabeth Hartley, was painted by many contemporary artists. She first appeared at Bath about 1771, and became a most popular tragic actress. She left the stage in 1781, and died at Woolwich in 1824.

Books Received

- George Frederic Watts*, by M. S. Watts, three vols., £1 11s. 6d. net. (Macmillan.)
- Bacon's Essays*, edited by Sydney Humphries, 6s. net; *Who's Who*, 15s. net; *The Englishwoman's Year Book*, 2s. 6d. net; *The Writers' and Artists' Year Book*, 1s. net; *Books that Count*, 5s. net. (A. & C. Black.)
- British Portrait Painting*, by M. H. Spielmann, F.S.A., two vols., £26 5s. net. (Berlin Photographic Company.)
- Eothen*, by A. W. Kinglake, illustrated by Frank Brangwyn, A.R.A., 12s. 6d. net. (Sampson Low, Marston & Co.)
- Masterpieces of the Sea*, William T. Richards, by Harrison S. Morris, 4s. 6d. net. (J. B. Lippincott & Co.)
- Portrait Miniatures of Five Centuries*, by Ernest Lemberger, £2 2s. net. (Hodder & Stoughton.)
- Tapestries: their Origin, History, and Renaissance*, by George Leland Hunter, 16s. net. (John Lane.)
- Church Bells of England*, by H. B. Walters, 7s. 6d. net. (H. Frowde.)



MRS. ALEXANDER McCRAE, ALEXANDER McCRAE, JUN.,
AND THOMAS ANN McCRAE
BY SIR HENRY RAEBURN, R.A.

[Photo. Annan]





THE occurrence of the Christmas holidays renders the December sale record but a mutilated one, and tends to

keep out collections of the first importance from the auction mart. It is indeed a period favouring the collector rather than the disperser, and many a shrewd bargain can be picked up by the watchful connoisseur in the slack season

anterior to the Yuletide festivities. The first dispersal of pictures and drawings during the month at Messrs. Christie's, on December 2nd, possessed a sentimental interest as including a number of items formerly belonging to William Black, the novelist, and sold by order of the executors of his widow. These chiefly consisted of black and white illustrations to some of his works—more especially *Judith Shakespeare* and *MacLeod of Dare*—and brought even lower prices than the moderate ones that black and white work usually commands. The following may be taken as typical:—*God Save You, Sweet Lady* (black and white), 19 in. by 26 in., by E. A. Abbey, R.A., 1883, £9 9s.; *The Faggot Bearer* (colour), 9½ in. by 6½ in., by G. H. Boughton, R.A., £8 18s. 6d.; *The River Thames* (charcoal), 11 in. by 19½ in., by Tom Graham, £4 5s.; *MacLeod's Return* (charcoal), 22½ in. by 14½ in., by Sir W. Q. Orchardson, R.A., £4 5s.; *MacLeod of Dare* (black and white), 14 in. by 8 in., by J. Pettie, R.A., £5 15s. 6d.; and three small drawings of *Coquette* and *Leesebeth*, in one frame, by F. Walker, A.R.A., £11 os. 6d. At the same sale, but not from the same collection, *A River Scene*, on panel, 19½ in. by 24½ in., by B. C. Koek Koek—the best-known member of a once famous family of artists—brought £115 10s., and a typical T. S. Cooper, R.A., a group of *Peasants, Cows, Sheep, Goats and Pony*, near a stream, 37 in. by 51 in., £147.

The sale of old pictures—many of them of doubtful attribution—by the same firm on December 6th may be passed by without comment, as the only individual items attaining the dignity of three figures were a drawing by Adam Buck, dated 1800, a portrait of *The Misses*

Fischer, 15 in. by 15½ in., in white dresses, one sister seated and the other standing holding a green shawl, and a sketch of a *Head of Lady Hamilton*, 19½ in. by 15 in., by George Romney, which realised £102 18s. and £168 respectively. At the same sale an alleged portrait by Hoppner changed hands for £2 12s. 6d., and a large drawing labelled Turner for £5 15s. 6d.

In the sale of pictures by Old Masters, the property of J. H. H. V. Lane, Esq., of King's Bromley Manor, Lichfield, and pictures and drawings from other sources, there were included works of a much more assured calibre, as well as others which can only be described as doubtful. The following includes the principal items:—Sir T. Lawrence, P.R.A., *Portrait of Mrs. Harriet Harding*, in white dress cut low at neck, leaning on a pedestal, oval, 16 in. by 12½ in., £210; Domenichino, *Portrait of Cardinal Barberini*, oval, 49 in. by 36 in. (from the Strawberry Hill collection), £147; George Romney, portrait of *Master O'Connor of Castlebrook*, in red coat, seated, 29½ in. by 24½ in., £756; School of Van der Weyden, *A Pieta*, the dead Christ, with the Virgin and four other figures at the front of the cross, on panel, 26 in. by 34 in., £357; Sir A. Van Dyck, *Bacchus and Bacchanals*, on panel, 21 in. by 31 in., £105; Rev. W. Peters, R.A., *Grief*, a lady with two children, £105; Thomas Hudson, *Portrait of George Frederick Handel*, in brown coat and yellow vest, holding a book, 48 in. by 37 in. (exhibited at the Handel Festival, 1859, and at the International Exhibition, Vienna, 1892), £168; Hondecoeter, *A Peacock, Pheasants and Poultry, in a landscape*, 46 in. by 51 in., £105; School of Augsburg, *The Salutation*, the Madonna and Saint Anne, with donors kneeling on the left and architectural background, on panel, 24¼ in. by 22 in., £199 10s.; Van de Velde, *Shipping in a Calm off the Coast*, 32 in. by 45 in., £183 15s.; Holbein, *Portrait of Thomas Cromwell, Earl of Essex*, in dark dress trimmed with fur, on panel, 30½ in. by 23¾ in., £178; J. Van Os, *Fruit and Flowers on a Marble Slab*, signed and dated 1771, on panel, 24 in. by 19 in., £178 10s.; P. Moreelse, *Portrait of a Lady*, on panel, 27½ in. by 23½ in., £189; and D. Teniers, *The Alchemist*, on panel, 15 in. by 24 in., £210. One of the few sensations of the day was afforded by a portrait by J. Highmore, an artist who, until a comparatively short time ago, was looked upon

by dealers in general as possessing a name useful to affix to a painting too bad for Kneller and too early for Hudson. The picture (49 in. by 39 in.) was a *Portrait of Miss Elizabeth Hervey*, daughter of Captain Hon. William Hervey, and showed the lady in white satin dress with blue bow, resting her right elbow on a tree. Painted with the sound technical knowledge of the period, and showing an artistry greater than that with which the English painters of the time are generally credited, the work, after a spirited competition, was knocked down for £651—a proof that the more talented contemporaries and immediate successors of Kneller are at last beginning to come into their own. Relatively to this price, the £320 5s. realised by the *Portrait of a Youth*, in red dress with white frill, 19 in. by 15 in., was distinctly moderate, nor could the *Portrait of H.R.H. Princess Mary, Duchess of Gloucester*, in a pale blue striped muslin dress, 55½ in. by 43½ in., by Sir William Beechey, R.A., be considered high priced at £630; but the earlier men were comparatively in the ascendant, and maintained their own to a greater extent than usual. Thus a *Portrait of a Young Girl*, in white satin dress with blue scarf, oval, 25 in. by 20½ in., by C. Janssens, signed and dated 1643, brought £441; and another picture (on panel, 29 in. by 24 in.) similarly titled and by the same artist, but neither signed nor dated, and representing a damsel in a red slashed dress with white collar and cuffs, brought £294. A third, *Portrait of a Girl*, in a dove-coloured dress trimmed with gold braid, 29½ in. by 24 in., this time by A. Cuypp, realised £420; a view of *The Doge's Palace, Venice*, 23½ in. by 38 in., by B. Caneletto, £630; and a picture entitled *Mischief*, 14½ in. by 11 in., by N. Lancret, representing a youth blowing smoke into the face of a sleeping girl, £882. The two highest prices of the day were realised by Raeburn's *Portrait of William Darnell, Esq., of West Shields, Durham*, 49 in. by 38½ in., which brought £1,365, and a Rembrandt, *Portrait of a Man, in dark brown dress, holding a Gun*, 29½ in. by 24½ in., exhibited at Burlington House, which fell to a bid of £1,312.

IN the print market for the month the most interesting, if not always the highest priced, items were examples of modern work. While the engravings by the masters of the nineteenth century and earlier are gradually assuming the position of gilt-edged stock, generally appreciating but showing no violent fluctuations, those by living men have recently shown a phenomenal disposition to rise quickly, and it is no uncommon matter to find a print retailed at a guinea or two within the last five years being run up in the auction room well over the three-figure mark. This rise, unfortunately, is not general, being for the most part limited to original modern etchings and mezzotints in colour. At Messrs. Christie's, on December 11th, an illustration of the appreciation of the latter was afforded by the dispersal of a set of Sidney E. Wilson's works, which, considering that it was not a specially well attended sale, realised

remarkably high prices. They comprised the following, all being proofs in colour:—After Sir Joshua Reynolds, *Master Hare*, £9 9s.; *Lady Elizabeth Taylor*, £7 7s.; *Lady Smyth and Children*, £29 8s.; *The Ladies Waldegrave*, £18 7s. 6d.; and *Lady Hamilton as a Bacchante*, £9 9s. After G. Romney, *Mrs. Musters*, £10 10s.; *Lady Hamilton as "Circe"*, £9 9s.; *Lady Hamilton as "Nature"*, £21; *Mrs. Canning and Child*, £15 15s.; and *Mrs. Beresford*, £10 10s. After Sir T. Lawrence, *Miss Croker*, £24 7s.; and *Lady Julia Peel*, £8 8s. After J. Hoppner, *Miranda* (half-plate), £16 16s. After T. Gainsborough, *Lady Sheffield* (half-plate), £16 16s. After J. B. Greuze, *Nina*, £39 18s.; and after Madame Le Brun, *Madame Le Brun and Child*, £15 15s.

Among original etchings the following are worthy of note:—By Muirhead Bone, *Ossett, Yorkshire*, £31 10s.; *South Gate, King's Lynn*, £39 18s.; *The Colonnade, Glasgow Exhibition*, £42; *The Fosse, Lincoln*, £39 18s.; *Glasgow Harbour*, £63; *Somerset House*, £65 2s.; *The Prison, Ayr*, £92 8s.; *St. John's Wood*, £33 12s.; *Leeds*, £44 2s.; and *Near Chichester*, £28 7s. By Frank Brangwyn, *The Bridge of Sighs*, £48 6s.; *Browning's House*, £15 15s.; and *Santa Maria, from the Street*, £15 15s. By D. Y. Cameron, *Yvon*, £35 14s.; *On the Ourthe*, £19 19s.; *La Roche*, £27 6s.; and *Street in Cairo*, £56 14s. By Hedley Fitton, *The Interior of Chartres Cathedral*, £28 7s.; *Hevil Castle*, £22 1s. John Knox's *House, Edinburgh*, £32 11s.; *Portal del St. Zaccaria, Venice*, £23 2s.; and *London Bridge*, £42. By Axel Haig, *Upsala Cathedral*, £9 19s. 6d.; and *The Basilica of St. Giles, at Aries*, £9 9s. By J. M. Whistler, *The Fish Shop, Chelsea*, £28 7s.; and by Sir F. Seymour Haden, *Calais Pier* (second state), £37 16s.; and *Breaking up of the Agamemnon* (first state), £21.

The prices realised by reproductive work were not nearly so satisfactory. A few remarkable proof etchings after Meissonier, such as *Confidences*, by H. Vion, £17 17s.; *The Portrait of the Sergeant*, by Jules Jacquet, £23 2s.; and *Picquet*, by A. Boulard, £22 1s., did fairly maintain their values, but in all other directions there was a woeful fall. To those who remember the high prices which proofs after Sir Edwin Landseer realised in the closing years of the nineteenth century, the sale of artists' proofs of *The Deer Pass*, by Tom Landseer, for £1 1s., and Cousins's *Piper and a Pair of Nutcrackers* for £3 3s., seems little short of sacrilege. In the same piping times Macbeth's version of Fred Walker's *Harbour of Refuge* generally brought well over twenty guineas; an artist's proof now fell to a bid of £3 3s.; while an artist's proof of *Isobel*, by Thomas Appleton, after Raeburn, which used to near, if not exceed, the twenty-guinea mark, now only brought £2 2s. On the other hand, an artist's proof of *The Boy and Rabbit*, after the same artist, by J. C. Webb, in bringing £7 7s., showed an appreciation on published price.

In the sale of modern etchings and engravings held at Messrs. Sotheby's on December 13th there were many subjects identical with those already mentioned, and which, bringing very similar prices, need hardly be recorded. Among the remainder the most important

In the Sale Room

item was a fine impression of the second state of Méryon's *L'Abside of Notre Dame de Paris*, which brought £230; while an early impression of the same etcher's *St. Etienne du Mont*, before the workman's arms were re-etched, brought £25. Taking the work of other etchers represented in alphabetical order, the following represent the principal lots:—By A. F. Affleck, *St. Jerome and Durham Cathedral*, £5 5s. each. By Muirhead Bone, *Building*, £88; *Liberty's Clock*, £58; *Hove*, £30; *Oxfordshire*, £41; *Ballantrae Road*, £36; *Ely Yard*, £44; *Strand*, £36; *Ayr Beach*, £40; *Kulross Roofs*, £57; *East Blatchington*, £38; *Dunimarle*, £43; *Chiswick Mall*, £35; *Demolition of St. James's Hall—Interior*, £65; and *Ship-builders, Whiteinch* (first state), £30. By D. Y. Cameron, *Still Waters*, £43; *Mar's Work, Stirling*, £35; *John Knox's House*, £36; *Robert Ley's Workshop*, £47; and *Illustrated Catalogue of his Etched Work*, by F. Rinder, 1912, one of the first hundred copies, £17. By Hedley Fitton, *St. Merri, Paris*, £21. By Sir Frank Short, *A Wintry Blast on the Stourbridge Canal*, £8; and by A. Zorn, *Zorn and his Model*, £30. At the same sale an artist's proof of *The Frankland Sisters*, by H. Scott Bridgwater, after Hoppner, brought £17; *The Generals in the Snow*, by E. Boilvin, after Meissonier, £14 10s.; and *In the Enemy's Country and The Watcher on the Hill*, both by Herbert Dicksee, £9 and £10 respectively.

Turning to the works of the earlier masters in black and white, perhaps the most important sale of the month was that held at Messrs. Sotheby's on December 18th. It included such rarities as a first-state proof of *The Gower Family*, by J. R. Smith, after Romney. This was, unfortunately, mutilated by having the inscription space cut, otherwise it would have realised very considerably more than the £210 for which it finally fell. A proof before all letters of *Lords George and Charles Spencer*, by W. W. Barney, brought £205, and a fine impression of *Sir Walter Scott*, by C. Turner, after Raeburn, £170. Among other interesting items were the three plates after Rembrandt, *Woman Plucking a Fowl*, by R. Houston, proof before all letters, £74; *Portrait of an Old Lady wearing a white cap and ruff*, etched letter proof by C. Hodges, £92; and *Rembrandt's Mother*, by J. MacArdell, engraver's proof (cut), £38; *Heuri Laurens, President of the American Congress*, 1778, by V. Green, after J. S. Copley, etched letter proof, £56; *Charity*, by W. Smith, after J. Barney, open letter proof printed in colour, £53; *The Salad Girl*, by W. Ward, after J. Hoppner, £70; the pair of *A Ghost*, after R. Westall, and *The Mask*, after Sir J. Reynolds, both by Schiavonetti, proofs in colour, with titles cut, £129; *Mrs. Arbuthnot*, by S. W. Reynolds, after J. Hoppner, first-state proof with untrimmed margins, £130; *Mrs. Robinson*, by J. R. Smith, after G. Romney, £70; *Miss Cumberland*, by and after the same, impression before the engraver's address was removed, £100; *Miss Sarah Campbell*, by V. Green, after Sir J. Reynolds, £56; and *Expectation (Le Baiser Envoyé)*, by C. Turner, after B. Greuze, £115.

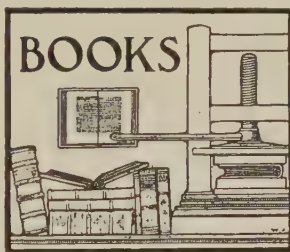
At a sale held by the same firm on December 16th, a

proof of the etching of *The Little Lagoon*, by Whistler, brought £62, and one of Sir F. Short's *Wensleydale*, after P. de Wint, £11.

The sale by Messrs. Christie, held on December 16th, of engravings of the Early English School, included the following:—*The Duchess of Bedford*, by S. W. Reynolds, open letter proof (2nd fifty), £75 12s.; *A Visit to the Child at Nurse*, by W. Ward, after G. Morland, etched letter proof, £46 4s.; *Mrs. Jordan as "Hypolita"*, by J. Jones, after J. Hoppner, printed in colours, £105; *Sir Samuel Hood*, by G. Clint, after J. Hoppner, £48 6s.; *Lady Elizabeth Foster*, by Bartolozzi, after Reynolds, £168; and *Feeding the Pigs* and *The Return to Market*, by J. R. Smith, after G. Morland, printed in colours, £173 5s.

AMONG the book sales for December there were included no collections of importance, though several

individual items were noteworthy. Thus, at a sale at Messrs. Sotheby's on December 20th, a tall and well-preserved copy of Walton's *Compleat Angler*, 1st edition, 1653, mor. ex. by G. Herring, realised



£500, while another lot in the same sale was a copy of the even rarer, but by no means so valuable, Lovelace's *Lucasta Posthume Poems*, 1st edition, 1659-60, with the three scarce plates, 12mo, orig. cf., gt., which brought £98. No perfect copy of this is known to have been sold within the last twenty-five years. A copy of the 2nd edition of *Othello*, 1630, measuring 8 in. by 5½ in., which had undergone some washings and repairs, realised £85; while a copy of Boileau's *Œuvres*, Paris, 1740, 2 vols., cf., derived most of its value, which was appraised as £68, from it having been Lord Byron's copy and containing his signature in both volumes and a 3-page MS. in the poet's autograph. The most important Byron memento, however, was a presentation copy of his *Fugitive Pieces*, one of the four known to have survived the holocaust to which the poet consigned the entire issue on the advice of the Rev. John Belcher. The copy contained the poet's autograph and autograph corrections throughout, some of which were extremely interesting. The work was published in 1806; the present copy, in the original paper covers, uncut, stained and some of the margins torn, brought £445. While to descend from poetry to prose, a set of *The Times*, from August 1st, 1828, to the present, in 283 volumes, bound in boards, realised £106. The Ponsonby collection of book-plates, which were disposed of in the same sale, consisted of 8,700 examples, bound in 13 folio volumes, vel., gt. edges, by J. Leighton, and were sold in one lot for £560.

The well-known Fanshawe Papers, comprising the bulk of the correspondence of Sir Richard Fanshawe

(1608-1666) while Ambassador to Spain and Portugal (1661-1666), were offered for sale by a descendant of the worthy baronet, through Messrs. Sotheby, on December 18th and 19th, but hardly realised the prices anticipated, an attempt to realise the collection as a whole proving a failure. A Royal Sign Manual, by Charles I., Instruction to R. Fanshawe to repair into Spain, 4½ pp., folio, and dated Hampton Court, 9 October, 1647, brought £59. It was of exceptional interest as being one of the last diplomatic acts of the King before becoming a prisoner at Carisbrooke. A number of letters from Sir Edward Hyde ranged in price from £5 to £17 10s., and one from Lady Ann Fanshawe to her husband, full of homely gossip, dated February 12, 1666, 2 pp., folio, brought £50. Three of George Meredith's manuscripts, the property of Mr. Frank Cole, formerly gardener to the novelist, on *The Revolution*, 21 pp., 4to, *Napoleon*, 57 pp., 4to, and *Alsace-Lorraine*, 50 pp., 4to, brought £100, £92 and £95 respectively; a historical letter of Charles I., bearing the King's signature and with his holograph postscript, 1½ pp., folio, dated Hampton Court, the 11th of January, 1641, to the Earl of Newcastle, £54; the ballad of *Lucy's Birthday*, in Thackeray's autograph, consisting of three verses of eight lines each, 1 page, 8vo, £33; the autograph score of Wagner's *Rule, Britannia*, overture, 41 pp., folio, dated 1837, £295; an autograph manuscript, *The Guises*, 46 pp., folio, by Thomas Carlyle, £126; a series of 21 autograph letters from Sir Walter Scott, £121; a series of autograph letters from George Meredith to the Rev. Augustus and Mrs. Jessopp, from 1861 to 1908, and covering in all about 185 pp., £445; and nineteen autograph letters from Charles Lamb to John Rickman, written between 1801 and 1833, in all about 44 pp., folio and 4to, £950.

Among other book sales during the month was one at Messrs. Christie's on December 16th, which included an interesting Newmarket collection, comprising J. P. Hore, *The History of Newmarket*, 3 vols., 8vo, 1886, inlaid to folio size, and extended to six by the insertion of 450 extra illustrations, including many valuable original drawings and documents, together with *Markham's Masterpiece*, sm. 4to, old calf, William Wilson, 1651, and *Blundevell's Horsemanship and Art of Riding*, black letter, illustrated, sm. 4to, old calf, Henrie Denham, 1580-84, the two latter works being contained in a narrow folio case to match *The History of Newmarket*. The 7 vols., bound in half levant, mor. ex., g.e., by Riviere, were sold as one lot for £400. Messrs. Puttick & Simpson disposed of an interesting collection of books on December 4th, and Mr. Dowell, of Edinburgh, of a large library of books in antiquarian, law, and general literature on December 16th, 17th, and 18th. Though in both

instances good prices were realised, there were not any individual items of great importance.

ON December 5th Messrs. Christie sold the decorative furniture, porcelain and pottery the property of Sir Horatio Davis, K.C.M.G., deceased,

Furniture, etc. and from various sources. A pair of

James II. oak chairs, with cane seats, shaped backs, on carved baluster legs with X-shaped stretchers, brought £105; an old English work-table, with painted octagonal top, 14 in. wide, £63; and a Charles II. walnut-wood day-bed, carved with cherubs, etc., with cane seat and ends, £54 12s. On December 18th the sale of the collection of Lady Caroline Lindsay, deceased, included the following items:—a Sèvres egg boiler of rectangular shape, the upper part octagonal, painted with figures, flowers, etc., on panels with gilt scroll borders on gros bleu ground, 9 in. high, by Gomery, 1769, £315; a Dresden figure of a girl playing guitar, 5½ in. high, £110 5s.; a Louis XVI. mahogany secretaire, mounted with ormolu beadings, and borders chased with foliage and rosettes, and surmounted by a white marble slab with ormolu gallery, 59 in. high by 37 in. wide, £262 10s.; and a set of three Flemish tapestry panels, circa 1600, depicting scenes in a woody country, with borders of flowers and fruits (sizes 8 ft. high by 12 ft. wide, 7 ft. 9 in. high by 6 ft. 2 in. wide, and 7 ft. 9 in. high by 5 ft. 6 in. wide), £262 10s. In a sale on December 19th, a Sheraton commode, with three drawers, inlaid with a vase of flowers, festoons, etc., in satin and other woods, 44 in. wide, brought £105; a Chippendale mahogany cabinet of architectural design, with folding doors in upper part, mounted with panels of looking-glass, the whole richly carved and mounted with metal gilt handles, etc., 9 ft. 6 in. high by 7 ft. wide, £273; and an oblong panel of early seventeenth-century Brussels tapestry, representing Alexander with Roxana, after a cartoon by Raphael, with borders of flowers, fruit, and foliage, 12 ft. 8 in. high by 17 ft. wide, £819. Some interesting pieces of English china, the property of J. H. H. V. Lane, Esq., of King's Bromley Manor, Lichfield, came up for sale on December 12th. A Worcester tea service, painted with birds and insects in circular and fan-shaped panels on powdered-blue ground gilt with foliage, comprising twenty-seven pieces, brought £236 5s.; and an old Worcester dessert service, painted with exotic birds in landscapes, in dark blue borders gilt with scrolls, square mark, was split up into several lots, which sold as follows:—Three circular dishes, 9½ in. diam., £141 15s.; a pair of ditto, 9 in. diam., £78 15s.; two oval ditto, 10½ in. wide, £60 18s.; a pair of plates, 7½ in. diam., £44 12s.; and seven plates, with views in centre, £115 10s.





Alma-Tadema

THE dominant impression one carries away from the

Alma-Tadema exhibition at the Royal Academy is a feeling of wonderment at the prodigious industry of the artist. Here are assembled a hundred and thirty completed pictures and eighty or ninety studies—less than a third of his life's work. Had the whole of the latter been included, the walls of Burlington House would scarcely have contained them—an output which, having regard to the technical excellence and marvellous elaboration displayed in all Sir Lawrence Alma-Tadema's examples, is hardly to be matched by that of any other master. As to the value of the work, there are contrary opinions. Advanced modern critics deplore in it an absence of personal revelation and vitality, which, in their eyes, reduces it

from art to craftsmanship, superlative of its kind, but still only craftsmanship. A revelation of personality,

some vital force from the artist's mind, transmitted through his craftsmanship into his work, is, indeed, a necessary element of art; but it is obvious that the more perfect the craftsmanship which serves as the medium, the more absolute will be the transmission; and so one is loth to believe that Alma-Tadema, unrivalled in his command of the grammar of form and colour, should have failed to give utterance to that which he had it in him to say. Something of the idea of his imperfect revelation arises, I suspect, from its too clear enunciation. In this age of innate egotism we require art less to be the utterance of the artist's emotion than the sounding-board of our own. There are times when the thin shrilling of a boy's penny



"HUSH! SHE SLEEPS" BY SIR LAWRENCE ALMA-TADEMA
IN THE POSSESSION OF MESSRS. MAPLE AND CO.
EXHIBITED AT THE WINTER EXHIBITION AT BURLINGTON HOUSE

whistle will evoke in us more heartfelt passion than an aria by Beethoven, or the foolish inanities of a Post-Impressionist landscape than a *chef d'œuvre* by Turner; for these master artists are egotists as well as we. If our mood chime not with their utterances, we cannot alter it to suit our needs, but had best seek for some less dominating companion into whose nebulous speech we can read what meaning we will.

Alma-Tadema's artistic personality was narrow, and he expressed it with singular clarity and preciseness. He belonged to that class of artists who transmit the material rather than the spiritual vision. The pleasant aspects of life appealed to him, but of these not many. He liked things which were beautiful in themselves—handsome men and fair women, sumptuous and graceful apparel, richly tinted blossoms, gleaming marbles, and perhaps, above all, the genial brightness of southern sunlight. His vision was microscopic rather than broad in its range, and so, like some of his Dutch progenitors, he saw nature in detail instead of in masses, like Velazquez and Rembrandt. These likings dictated the province of his art; he found congenial subjects in the records of ancient Greece and Rome, and with Dutch thoroughness brought to bear on them a wealth of exact and minute archaeological knowledge. This summary hardly embraces the record of his earlier years, yet as the work then done, though of sterling merit, was more in the nature of exploration to find his true *métier* and acquire full command of craftsmanship, it is well to pass it over lightly. Earliest of all the examples shown is (88) a little chalk study of a caterpillar and some leaves, done when he was four years old. In the firmness of the pencilling and the minute observation of nature—qualities which always distinguished Alma-Tadema's work—it reveals wonderful precociousness. There are other drawings of a similar character which trace his progress to maturity; but his earliest picture—an autograph portrait painted when he was sixteen—shows him as a full-fledged artist. It is hard and unidealized, but painted with strength and directness. To some the undisguised effort of this earlier work may appeal as revealing more sincerity than the facile and suave craftsmanship of the later days; but this is not so. Ease of expression is a prelude to sincerity of utterance; the musician with well-tutored voice will give full volume to the high note over which the amateur quavers breathlessly, and there is less of truth in breathless art than ineffectual striving to attain it. Even among the earlier examples of Alma-Tadema there is little of this breathless art; he generally reserved his efforts for problems well within his strength, and if sometimes he did not wholly succeed, it was not his craftsmanship that failed him, but that he had ventured beyond the scope of his temperament. He was wanting in dramatic instinct, and in feeling for movement and bustle. When he painted nature quiescent, as in the beautiful studies of old Dutch staircases and courtyards of 1854, 1855, and 1856, he showed himself a master; but *The Inundation of 1421* (1857) and *The Ambuscade* (1862) reveal him as lacking not in the knowledge of what to put in, but what to leave out.

In painting the effect of rapid motion is gained almost as much by omission as by expression. The eye cannot comprehend objects in quick movement in full detail; and so Alma-Tadema by expressing the latter has failed to realize the former. *The Inundation* shows a baby and a cat in a cradle borne away by the swift current. The story has it that the cat preserved and kept the cradle afloat by jumping from side to side as the water reached its feet. Alma-Tadema's cat is merely statuesque, and his raiders in *The Ambuscade*, if in the attitudes of violent action, are hardly more animated than the figures in a coloured bas-relief.

Though Alma-Tadema occasionally ventured into the realms of tragedy, he was not specially fitted for their exploration; he lacked the dramatic instinct, and had a wholesome dislike for dirt and ugliness—and tragedy has a knack of containing both. His most touching picture in this *métier* is *The Death of the First-Born*, not the partial version of 1858, presented to the Johannesburg Art Gallery, of which the mutilated composition makes it appear that there are two heads belonging to one body, but the perfected work completed in 1872. It is restrained and decorous, destitute of theatrical or vulgar sentiment, and attains its impressiveness through its linear arrangement and full, low-toned, beautifully harmonized colour, conveying to the spectator little of the terror caused by the advent of sudden, mysterious and appalling death, but affecting him with a pleasing and sympathetic sadness like the playing of a solemn requiem. *The Ave, Caesar! To Saturnalia*, is less tragedy than grim serio-comedy, the most poignant note being the contrast between the trembling craven who is hailed as emperor, and the majestic calm shown in the sculptured features of his deified predecessors, whose therms are ranged in a line with his person, and whose deistic powers he is supposed to have already assumed with the purple. To make the picture pure tragedy one would want the corpses in the foreground less becomingly arranged, and the crowd of ruffians who are saluting Claudius as emperor showing more signs of their savagery, more visible tokens of the stress of conflict and unreined passion. These things would not be beautiful in themselves, and Alma-Tadema in his later work clung more and more to the minute expression of the beautiful, avoiding the realization of anything that was disagreeable and uncouth, and this trait deprived those of his pictures which were concerned with historic events of much of their narrative value. Thus in his *Women of Amphissa* he represents the Chyads—women sacred to Dionysos, who, in a frenzy induced by their religious rites, had wandered aimlessly through the night and sunk down exhausted in the market-place of Amphissa, a town belonging to their enemies—as a bevy of beautiful maidens, unworn by vigil and unstained by travel, awakening from their slumbers with the placidity of denizens of comfortable feather beds. Similarly in *The Roses of Heliogabalus*, the guests of that profligate madman—with whom to banquet was to court death—are not greatly discomposd at the descent of that

avalanche of roses which
as to suffocate not a
few of them under its
weight of fragrance.
Alma-Tadema slurs
over all that is disagree-
able in the episode by
treating it as a mild
practical joke at a deco-
rative dinner-party, rather
than the tragic climax
of a riotous debauch.

With the desire to
avoid the presentment
of the tragic or disagree-
able in Alma-Tadema's
art came also the crav-
ing for bright colour—
for themes which were
sumptuous with marble
and blossom and re-
plent with sunlight.
His progress towards
maturity may be traced
by the growing absence
of dark colours from his
work—his portraits and
landscapes only ex-
cepted. In the artist's
Dutch period he shows
strong chiaroscuro,
making his lights tell out
against dark masses of

shadow; the transition stage is shown in pictures like
the well-known *Picture Gallery* of 1874, one of the
largest pictures he ever painted, and also one of the
most completely satisfying. It has not the heaviness of
one which mars some of its predecessors, while the
strength and solidity of the darks keep the composition
better together than is the case in some of his last
examples, where the light is transfused all over the
canvas almost without contrasting shadow. Of Alma-
Tadema's fondness for light and exquisitely rendered
detail the *Caracalla and Geta* may be cited as an
example. It is a view of a segment of the Coliseum in
full sunlight, with every figure in the crowded audience
rendered separately, and every detail visible to mortal
eye set down in its full pictorial value. There is no
need to say that the art of Alma-Tadema is wrong
because he did not see the scene, as Mr. Sargent would
have done, in masses of light and shade. Both visions
are equally correct, for nature, with her unlimited range
of colour and tone, combines both in the same scene; the
trouble is all there, but massed by atmospheric gradation
into unity and breadth. The artist, more restricted in
his means, has to make a partial sacrifice of either detail
or breadth; Alma-Tadema chose to sacrifice the more
important. His minute execution justified his choice,
and not altogether, for the *Caracalla and Geta* and some
of his other large works almost verge on the monotonous



THE HONEYMOON BY SIR LAWRENCE ALMA-TADEMA
IN THE POSSESSION OF MESSRS. MAPLE AND CO.
EXHIBITED AT THE WINTER EXHIBITION, BURLINGTON HOUSE

from the splendour of
their elaboration. There
is not sufficient contrast
of light and shade to
afford relief; the eye
glances from point to
point without finding
rest, and the effect be-
comes tiresome. These
pictures, which are
generally among the
artist's more recent pro-
ductions, must be looked
upon as experimental—
attempts to execute on
a large scale what he
had already successfully
essayed on a smaller
one; for some of the
little genre works giving
effects filled with sun-
light are among his hap-
piest productions. His
best works are undoubt-
edly his purely genre
pictures; one does not
even except his por-
traits, though among the
latter are examples
which, in technical exe-
cution and characterisa-
tion, would hold their
own with anything but

the finest examples of modern art. But in his genre paint-
ing Alma-Tadema achieved a unique position; his
themes were simple, almost homely in their sentiment,
yet expressed so perfectly, and wrapped about in such
a beautiful setting, that the only adjective which ade-
quately describes them is lyrical—using the word, not
as describing a hastily dashed-off piece of work, broad
and sketchy in execution, but in its literary sense, as
describing a poem dominated by a single idea in which
every word and accent must be carefully chosen both to
elucidate the meaning and contribute to the melody of
the whole. To construct such a piece is like making a
delicately patterned mosaic from jewels, and such a
simile would not inaptly convey an idea of the exquisite
elaboration of Alma-Tadema's pictures. Where there
are so many and of such level quality one can only
mention a few as typical examples—the *Honeymoon*, of
1867, with its charming sentiment, or that equally
beautiful rendering of domestic life, "*Hush! she Sleeps*";
the little *Priestess of Apollo*, or the fine *Parting Kiss*;
the exquisite study of the nude, *The Tepidarium*, or the
ever-popular *Kiss*. One could multiply the list indefi-
nitely. They are works not, perhaps, of the greatest art,
but nevertheless of all but the greatest. They are filled
with joyous and healthy sentiment, beautifully expressed,
and in every one the artist gave us of his best, and his
best was good indeed.



THE NEW GEORGIAN ROOM IN THE NATIONAL MUSEUM, DUBLIN

THE water-colours of the *West Highlands and Skye*, by Mr. Finlay MacKinnon, at the Fine Art Society's Galleries (148, New Bond Street), were generally somewhat laboured, and showed a pronounced tendency to that superficial surface finish which, though attractive to buyers of topographical records, is destructive of all autographic feeling in art.

In the examples in which he most avoided this, such as *A Moorland Burn*, or the spirited representation of *Boor Burn*, Mr. MacKinnon showed that he could paint with force and directness, while his *Scur-na-Gillian: Evening* was marked by good colour. In the adjoining room was gathered together a fairly full representation of what may be styled the "miniature work" of British sculptors during the last few years. There were nearly a hundred examples contributed by half that number of artists. To examine such an array of work in detail would be hardly possible in a limited space, and indeed hardly necessary, for while it all maintained a high standard, and in some instances a superlative one, the great bulk of the examples had been previously on view. Such an exhibition is a novelty for a private gallery, but one whose success should induce many future repetitions. The little gems of the sculptor's art

which are dwarfed into insignificance by being crowded among the larger examples at one of the great exhibitions were here seen to full advantage, and the beauty and significance of such work should appeal to many an art patron who has hitherto passed over sculpture as being generally too large and cumbersome for the limited space of an ordinary modern dwelling-house.

THE exhibition of drawings and studies by Old Masters at the Dowdeswell Galleries, New Bond Street, was, perhaps, of not such a high general standard as some of the displays held there recently. The most attractive feature was a group of Gainsborough's drawings, which showed that fascinating artist to rare advantage. Among them was an exquisitely wrought study for the

National Gallery picture of *Mrs. Siddons*, another of a girl holding up her skirt (one would think drawn from one of the painter's own daughters), a graceful group of a charming trio of maidens, and a masculine portrait of a captain of a Dutch trading vessel at Amsterdam, besides several landscapes. French art was represented by a score of portraits belonging to the school of Clouet, and a spirited drawing in sanguine from the nude by



THE APOLLO CEILING IN THE NEW GEORGIAN ROOM IN THE NATIONAL MUSEUM, DUBLIN

oucher. Among the Italian examples was a spirited sketch by Tiepolo for his picture of *The Education of the Virgin*; while the Dutch and Flemish work included a fine study of horses by Albert Cuyp.

At the same galleries Mr. Ernest S. Lumsden exhibited a series of paintings and drawings of India and a collection of portrait studies. The first-named were marked by refined and harmonious coloration, always quiet in tone, and, in a few instances, were reminiscent, though not imitative, of Whistler. In his pencil work the artist generally used a broad point, and showed a great power of suggesting form, colour, and atmosphere with a few deftly placed strokes. His portraits were strongly characterised, while his architectural drawings were remarkable for their delicacy and precision.

AT Messrs. Walker's Galleries, 118, New Bond Street, Mr. Charles Dixon had an attractive exhibition of drawings, all of which were concerned with the sea and shipping. The artist possesses the art of using bright and effective colour, and has a thorough knowledge of his subject. Among his most effective works were the strongly painted *In the Days of Oak and Hemp*, representing one of the many fierce conflicts in the long-drawn struggle, between the Dutch

and English for sea supremacy, and the quieter toned but equally pleasing *Port Glasgow*. A collection of pictures by the Misses Mary Ethel Hunter and Olive Anderson, largely dealing with landscape and architecture, were shown at the same gallery. Both artists handled their pigments in much the same manner, producing broad and direct work, marked by considerable strength of colour. One of the best of Miss Hunter's works was *Rain, Rain, Go Away*, representing two children looking out of a window, in which the lighting was admirably managed; while some of Miss Anderson's views of Versailles showed powerful, well-sustained, and harmonious colour. Earlier on an exhibition of etchings and aquatints, in colour and monochrome, by the Misses Hilda Porter, M. J. Cleminshaw, and Louis Thomson, was also held. Miss Porter's aquatints were chiefly confined to landscape and animal studies. The latter were executed with spirit and freedom, while her landscapes were poetical in feeling and marked by a sense for delicate colour. The etchings by Miss Thomson owed some of their inspiration to Frank Brangwyn; well drawn with a crisp, succinct touch, and marked by real artistry, they displayed great promise. Miss M. J. Cleminshaw was more varied in her themes, producing a number of seascapes as well as architectural subjects. In the latter she perhaps showed to the best advantage. An etching of *The Sphinx*, though on a

small scale, realized the solemnity and mystery of the ancient monument, while others of Venice, the Nile, and some of her shipping scenes, were highly effective.

MR. JOSEPH PENNELL'S etchings and lithographs—the latter more especially—serve to remind one of Shelley's saying that London is a city very like hell. Substitute for London the great centres of industry and commerce, and it gives one a vivid impression of the effect produced by Mr. Pennell's work. It is to the infernos of modern life he introduces us; places where there is never-ending tumult, and in which peace and tranquillity have no part. With sentient pencil the artist pictures the Panama Canal being hewn through mountains of living rock by hordes of pigmy labourers; he shows us the manufacturing cities of America, England, and the Continent, with their myriad chimneys blotting out the heavens with their smoke, and the titanic buildings of New York towering skywards like the teeth of a broken comb from amidst a babel of bustle and confusion. This aspect of modern life is perhaps not the one that the artist desired to depict, but he has drawn truthfully what he has seen, and it is how it appears to an unprejudiced observer. From Mr. Pennell's bustling work it was a relief to turn to the atmosphere of calm and quietude shown in Mr. Marcus B. Huish's drawings of Sussex, Scotland, and the Continent. Mr. Huish modestly apologises for his work on the plea that it has been produced "during holidays separated by long intervals," and yet it is perhaps to this very fact that the drawings owe their most poignant charm. They are permeated with a feeling it is difficult to describe, the feeling that a busy city man, whose heart is in the country, entertains towards it during his unfrequent visits. He enjoys the country with keener zest than the native, and its most ordinary scenes are precious in his sight. It is this keen enjoyment that is reflected in the work of Mr. Huish; pieces of Sussex downland, stretches of Scottish moor, and the ever-varying aspects of the countryside are set down with a zest, sincerity, and reverence for nature that impresses the spectator with something of the same enjoyment with which they were undoubtedly painted.

OLD Dublin has been so fast disappearing of late under the devastating hand of utilitarianism that Irish antiquaries have begun to express grave anxiety about the preservation of some of the noble domestic interiors of the early Georgian period, especially those which still contain those beautifully moulded old ceilings so delicately wrought by the imported Italian artificers of the mid-eighteenth century. It is satisfactory now to learn that owing to the successful carrying out of a happily conceived project, all relics of the old aristocratic mansions cannot possibly disappear. The authorities of the National Museum of Ireland have just availed themselves of the demolition of Tracton House,

Lithographs and Etchings by Joseph Pennell; Drawings by Marcus B. Huish

in St. Stephen's Green—a time-honoured edifice, dating from 1746—to acquire, partly by purchase and partly by gift, all the permanent characteristics of an eighteenth-century drawing-room. For the realistic housing of these, a special room has been built in the Museum, henceforth to be known as the Georgian Room. As one stands in this, the imagination goes back instinctively to the golden days of the Grattan Parliament, when Dublin was a live capital and a liberal patron of the arts. All the various features of the room, from the magnificent Apollo ceiling to the white and sienna marble mantelpiece, are strictly of the early Georgian period. Little difficulty was experienced in removing the doors, windows and panelling from Tracton House, but the taking down of the ceiling and cornice without injury to the superb moulding presented a problem which demanded the exercise of many minds to solve. Eventually by sawing through the surmounting floor and cutting out the ceiling in thirteen carefully mapped-out sections, the thing was successfully accomplished. Dublin is to be congratulated on the enterprise displayed by Count Plunkett, the erudite director of its National Museum.—W. J. L.

DRAWINGS which show individuality of feeling, a keen sense of tone and colour and handling, which, while never finicky, always impress the spectator with a sense of completeness, never fail to secure a welcome, and so the exhibition of water-colours by Miss Emily Patterson, R.S.W., now on view at the McLean Galleries (7, Haymarket), in which these characteristics are present, should be assured of popular favour. Since her exhibition at the same galleries two years ago, the artist has broadened her outlook, and gained a more assured ease with her brushwork. Her themes range from ecclesiastical interiors to snow-scenes and seascapes.

AMONG the numerous art exhibitions which have taken place lately in Scotland, or are going on at present, there are three which transcend the rank and file and accordingly merit notice here, these three being one at the Edinburgh College of Art, one at the Scottish Gallery composed of works by Mr. G. Denholm Armour, and one held by the Edinburgh Arts and Crafts Club at their own picturesque quarters in Belford Road. This club is a comparatively modern institution, its age being little more than a dozen years; but already the members have done some remarkable work, aiding thereby in bringing about that resuscitation of craftsmanship which has been so badly needed ever since the early-Victorian age. To speak first of the bookbindings, perhaps the member who displays most ability is Miss J. E. Pagan, a pupil of Mr. Douglas Cockerell, one of the ablest binders alive; while the Misses Cheyne and Macleod both exhibit some engaging volumes, the best by the former being one in seal leather diapered with stars, and Miss Macleod's finest

A Ceiling at Tracton House, Dublin

Edinburgh: The Arts and Crafts Club, Mr. Denholm Armour, and the College of Art

being likewise in seal, and garnished with an old Celtic design. Miss J. Andréen is less praiseworthy, for, though her actual workmanship is good, she makes a fatal mistake in trying to use leather as a medium for reproducing famous pictures; but this exhibitor is seen to advantage in the lace section, while further members who show fine work herein are the Misses Balfour, McGibbon, and Tompkins, some pieces of "Honiton" and "Cluny" by the last-named being truly memorable, and comparing not unfavourably with the beautiful lace of the Stuart period. Turning to the department of metal-work, here too one finds much to admire, in particular various things by Miss Helen Hay, some made of brass or silver, and others of copper. Every one of these is well finished, but not unduly so, while in one of them has the design that obtrusiveness which often vitiates modern craftsmanship. Miss Hay, indeed, bases most of her work on time-honoured patterns, yet everything from her hand reflects a quite personal style. This personal note is a quality one misses in Mr. Denholm Armour—misses alike in his *Punch* drawings and in his water-colours—nor is this his only salient imitation. To be amusing, and at the same time really distinguished, is no doubt very difficult; yet Phil May achieved this often, while there is scarcely a single drawing by Charles Keene but might hang beside a Rembrandt etching, and suffer nothing by the comparison such juxtaposition would inevitably provoke. Hogarth's satires, again, all delight even more by their aesthetic value than by their wit; but Mr. Denholm Armour would seem to be a humorist first and an artist only second, while he never reflects that emotional impulse which makes George du Maurier perennially charming. In short, he must not be ranked in the forefront of those artists who trade in mirth; yet his technical ability is undoubtedly high, and that is what makes his exhibition interesting. He knows how to use spare spaces well, how to make them seem an essential part of his picture; while in his dogs and horses one can hardly detect a muscle which is inert, and occasionally he finds him solving a problem which has baffled many painters, the problem of painting a man in a tight red coat without making this prominent at the expense of the other items. His colour, in fact, is probably his *forte*; and especially in his illustrations to that classic of the chase, *Handley Cross*, he sometimes attains a very sound harmony of shades; while a large drawing done for a poster, *Gone Away*, nearly tempts one to cancel some of the above strictures. Its strong reds and blacks would have charmed Rubens, and the bold draughtsmanship reminds of the best poster-designers of recent years, Mr. Hassall and the Beggerstaff brothers. Technique like this is conspicuous by its absence from the College of Art show, which consists of pictures by some of the more notable pupils there; but then, in studying an assemblage of this sort, it behoves to look for promise rather than fulfilment, and certainly a tolerable share of the former is discernible. One sees in Mr. James Chalmers' landscape, *A Cloud*, and again in Mr. A. R. Crosbie's portrait, *The Gipsy*, while it is

salient in Mr. J. A. Turnbull's *Fantasia*, a study of some Geishas. There is plenty promise, too, in sundry things by Mr. H. C. Paterson, and there is more than promise in the output of Mr. A. D. G. Mackay. His drawings of heads are exceptionally clever, while some of his tiny seascapes in pencil—things no bigger than a post-card—have a feeling of space and atmosphere one might search for in vain in many huge canvases. It is a really native gift that one marks in this artist and in Mr. Paterson—the gift of the boy who does a good caricature of his schoolmaster, and not the mere journeyman ability which is all that an art-school can teach—while another young man who evokes interest, at least, is Mr. C. N. R. Wright. His full-length portrait, *An Arrangement*, is done in a style redolent of contemporary France, the colour blazing and the figure boldly outlined in black; and, though the treatment of the face leaves vast room for improvement, the picture is indubitably a striking one. The question is, however—is Mr. Wright indulging in bravado, or is he a genuine post-impressionist at heart, expressing an individual vision? And that question is one which must not be approached till the artist has shown some further work.

THE eighteenth annual Landscape Exhibition at the galleries of the Royal Water-Colour Society (5A, Pall Mall East) was not on a par with its immediate predecessors. Its greatest failing was the lack of a uniting ideal among its eight exhibitors; when the latter are so few and their work, moreover, hung in separate divisions, there should exist a common sympathy to weld it together into a homogeneous exhibition; but there was none, so the result was eight exhibitions instead of one, and eight exhibitions which, while individually generally monotonous, clashed stridently with each other. Mr. A. K. Brown's few yards of wall-space were occupied with a dozen landscapes, seen with delicacy and refinement, but too little varied in tone and colour; for this reason *A Peat Moss*, more positive in its contrasts and crisp in its handling than its companions, was easily the most attractive. Mr. H. Hughes Stanton, too, would have gained with greater variation of theme, his contributions nearly all resolving themselves into the problem of expressing trees in shadow against a sunlit sky; yet this he mastered with such ease and assurance and directness of expression that each of his well-designed landscapes—all broad, fluent, and spontaneous in their handling—was individually delightful. Mr. Joseph Farquharson's most artistic contribution was the *Weary Waste of Snow*, which was less highly coloured and more harmonious in tone than its companions. Mr. James S. Hill evidently owes not a little of his inspiration to Constable, not in the sense of directly imitating that master, but in cultivating a similar broad and direct handling and rich and deep-toned colour, relieved by silvery greys and whites. Among his best examples were *A Mill at Tewkesbury*, *From Greenwich Park*, and one or two finely rendered flower-pieces. The work of Mr.

The Connoisseur

E. A. Walton revealed him as halting between two opinions—a co-mingling of desire for realism and purely decorative effect. As it was, he achieved neither, and his work, while showing good colour, was unconvincing. Mr. Leslie Thomson displayed similar dual inclinations, but reserved their exposition for different pictures. His chief decorative theme was *A Dream of the Solent*, marked by some delicate and beautiful colour, yet failing of the highest excellence, because the artist had not wholly accepted the limitations of decorative art. His other contributions, while good, hardly attained special distinction. Mr. Lindsay G. Macarthur's wall-space appeared like a corner of a farmyard, so sedulously did he keep to the same theme—the painting of poultry and, occasionally, pigs among sun-flecked straw. He did it with considerable technical attainment, rather weakened by too laboured surface finish, but the continued repetition was tiresome. Of Mr. Arthur G. Bell's eight contributions, the *April Snow*, marked by truthful perception, well composed, and affording scope for an effective contrast between the winter blacks and whites and early spring greens, was decidedly the most attractive.

MR. WYNNE APPERLEY is among those younger artists who combine with rare promise something more than meritorious performance. His

Water-colours
by
Wynne Apperley,
R.I., at
Mr. Walker's
Galleries

Impressions of the Riviera, Paris, and England, shown at Mr. Walker's Galleries (118, New Bond Street), struck a poignant personal note: they were permeated with a feeling of joyousness and vitality which was most exhilarating. His colouring was always good, bright without being garish, and set down with purity and freshness. His work bore the impress of being painted in the open air, and was handled with singular freedom and directness. Mr. Apperley, if he is sufficiently ambitious, should go far, as an artist with his power of expression should be able to paint larger and more important works than any he has yet essayed. At present he appears to command a far greater facility in water-colour than in oil; the one or two examples in the latter medium which were included in the exhibition being quite out-shone in brilliance and strength by their companions.



"FANTASIA" BY J. A. TURNBULL AT THE EDINBURGH COLLEGE OF ART



Painted by J. Nixon • Member of the Royal Academy.

Engraved by W. Dickinson.

M^{RS} HARTLEY

In the Character of Epitheta

London. Published Jan^y 20th 1780. by Dickinson & Watfon N^o 158. New Bond Street.





THE perennial controversy as to the authorship of the plays and poems of Shakespeare, whether by "the vagabond actor of Stratford" or the delinquent Bacon, or some other Great Unknown—a dazzling meteor, unrecognised and unrecognisable from his day to ours, who blazed into the literary firmament and then blazed out again, leaving no trace behind and no clue—is

proceeding merrily enough. Mr. Greenwood, who wrote the book with the object of rejecting the two known men, had applied his scholarship to build up an apparently convincing case, drew from Andrew Lang the reply now under discussion, so remorselessly logical and so perfectly formed, that the whole structure of *The Shakespeare Problem Re-stated* comes clattering down like a house of cards and leaves its author buried beneath the debris.

This is not the place wherein to discuss the literary side of the problem, delightfully elaborated throughout a dozen chapters; but the thirteenth, that on Shakespeare's monument and portraits, comes within our scope. The champions of non-Shakespearean authorship find it necessary to their argument to remove or explain away the evidence afforded by the monument and bust in Stratford Holy Trinity Church that the man of Stratford is the real Simon Pure, and, apart from declaring that alternatively it is a bust of Bacon, they assert that what we now see is not the "original," which, on the basis of the grotesquely drawn caricature engraving of it in Dugdale's *History of Warwickshire* (1656), shows the figure pressing a cushion—which they say means the toolsack!—against his stomach. Of course, the answer is that the illustration is a monstrous, obvious perversion just as his two other illustrations are perversions. Unfortunately, Mrs. Stopes—an enthusiastic supporter of the Shakespeare claim, an earnest student in research, but strangely lacking in judgment and logical deduction—has, under obvious misapprehension, accepted the theory of renewal and substitution in 1748, when £12 10s. was collected to "repair and beautify the monument." If a new monument of alabaster and marble and half-length statue of stone could have been provided

for £12 10s., and not a word said about the substitution! Mr. Lang shows, as we all knew, that the present work is pure Jacobean, while the plate in Dugdale is rococo—a style not introduced till thirty years after Shakespeare died, but already prevalent in Dugdale's day. These points Lang elaborates, but he missed giving the *coup de grace*, which is this: the present bust shows Shakespeare wearing a mantle; the Dugdale engraving shows none; Mrs. Stopes, in search of an explanation, says that a mantle *was added*!—(if to the bust before us, that is impossible, for mantle and body are in one piece of stone). But she has overlooked Dugdale's descriptive *text*—engraved on the very plate she upholds as truthful representation—in which we are told that the figure of Shakespeare is *wearing a mantle*—which does not appear in the traitorous representation of it! The Baconians, also ignoring this smashing point, are concerned to maintain the absolute trustworthiness of Dugdale's testimony. Very well: then Dugdale, if credible, swept them right out of court on the crucial question whether or not "the man of Stratford," the actor, was also author. For further on we have Dugdale's own emphatic declaration that "the antient town gave birth and sepulture to our late famous poet, Will Shakespere." Is it not extraordinary that this conclusive declaration has nowhere been proclaimed? The dethronement of the actor-poet must be effected on some more trustworthy evidence and more solid grounds than have hitherto been advanced.

The Van Eycks and Their Art, by Messrs. W. H. James Weale and Maurice W. Brockwell, is practically a revised and slightly curtailed edition of the monumental work on the same subject issued by the former writer in 1908. The curtailments are few, being almost wholly confined to the portions of the bibliography and of the documents

reprinted concerning the artists; and nothing is omitted which could be of value to the general student. On the other hand, the chapters concerning "Lost Paintings," "Drawings," and "Observations" on the general character

of the works of the brothers have been largely amplified, the arrangement of the book has been simplified, and the classification of the pictures more clearly defined. To those who already possess the original sumptuous edition the present book will prove a desirable supplement, while to others not so fortunate it will be something more than "a reliable and handy work of reference for the next few years to come," which the authors modestly claim as its due; for it would be better described as the best, most complete and authoritative book on the subject yet produced.

THE little volume of *Selections from the Writings of Lord Dunsany* does credit to the work of the Cuala

"Selections from the Writings of Lord Dunsany" Edition limited to 250 copies (The Cuala Press, Churchtown, Dundrum)

Press, and incidentally calls attention to the great literary and artistic revival which is transfiguring Ireland at the present moment. The Cuala Press itself is an instance of this. Instituted as a village industry, it is now producing work—of which the *Selections* is an example—which in the artistry

of the printer's craft rivals that of any of the London firms. Lord Dunsany's writings are worthy of such a setting. They are the fruit of an exuberant and fertile imagination, and are clothed in stately and dignified diction. His style is somewhat archaic—wilfully so—but it is lighted with happy imagery and pregnant turns of expression. He is still engaged in fashioning a vehicle for his stories of what happened in the youth of the world; one removed from the colloquialisms of modern speech, so that the heroes of long-gone days shall not appear as Wardour Street impostors, masquerading in strange garbs, but acting and speaking like present-day Englishmen. He has succeeded in this part of his endeavour, but at the cost of some of that vitality which comes of writing in a living speech. In the future he may manage to avoid this failing and still retain the remote, old-world atmosphere which constitutes so much of the charm of his work.

SURELY one of life's little ironies is the cruel treatment often meted out to geniuses during their lives, and the

"She Stoops to Conquer, or The Mistakes of a Night," by Oliver Goldsmith Illustrated by Hugh Thomson (Messrs. Hodder and Stoughton 15s. net)

praise and applause which is accorded them when they are in their graves. An irony it certainly would be if some of our dead poets and authors could see their works published in such an elaborate manner through the art of the colour-printer and letterpress printer of our days—an irony it would be which carried with it more bitterness than joyful satire, for their works were too often born out of

poverty and wretchedness, and written, in some cases, on waste paper.

If the son of a poor curate could now see the production of one of his labours which comes from the firm of Hodder & Stoughton, he could scarce forbid to

smile. This man, who, to quote Thackeray, "touched nothing that he did not adorn," has had his own literary labours adorned. One of the latest adornments is this volume, illustrated by water-colour drawings and sketches by Hugh Thomson, of Goldsmith's bright little comedy, "She Stoops to Conquer." Besides many sketches tastefully dispersed throughout the publication, the illustrations in colour number no less than twenty-five, and are executed with no little skill by a characteristic, delicate touch; but the artist fails in his delineation of character in the faces of his studies. There is too much sameness, if one may be privileged to use the word, about his drawings. The plates are all of indoor scenes, and when the play offered an opportunity of a pleasing variety in the scene where Tony and his mother meet at the back of the garden, the illustrator has not shown what he can do in this direction, though there was more occasion for a comedy scene than in many other incidents he has chosen to put in colour. This is remarkable, for several of the drawings illustrate passages which occur in conversation, and these drawings are therefore not of scenes actually seen in the play. This is naturally a little misleading to even those who know the comedy in its entirety. There is a strong tendency in a play of this kind, which has been performed on so many thousands of occasions in London and the Provinces, for a play-goer, when this play is presented to him in a well-illustrated book, to look among the illustrations for the significant scenes he has seen on the stage, and when he sees several coloured drawings of scenes he does not remember, and a scene by its very humour he well remembers is not illustrated, he fancies something must have been deleted from and several things added to the production he witnessed.

It must be admitted—and this is no slight upon the artist—that he has not been wholly successful in his drawings of the outstanding character of the comedy, Tony Lumpkin. This clumsy oaf is no easy task to draw, and it has been said with no little truth that Tony has been better impersonated on the stage than depicted in any colour or pencil drawing. Comment must also be made on an oversight on the part of the artist made in several of the plates. In Act I., Scene 1, between old Hardcastle and his daughter, the latter appears in the illustration in a costume of blue and white, while in the next plate to the same act and scene, Miss Hardcastle not having left the room, she appears in a pale green costume, and the backgrounds in each of these illustrations seem to be of different interiors. This is a little amusing as regards the illustration of the scene between Miss Neville and Miss Hardcastle, in which scene the latter asks, "Tell me, Constance, how do I look this evening? Is there anything whimsical about me?" and Miss Neville's reply, "Yet, now I look again—bless me!—sure no accident has happened among the canary birds or gold fishes? Has your brother or cat been meddling?" Certainly the artist by the license of his art has, in his meddling, whimsically changed the colour of the dress of Miss Hardcastle in a few minutes. This error has been repeated in two of the illustrations



PORTRAIT OF A LADY UNKNOWN BY RODOLPHE BELL
 FROM "PORTRAIT MINIATURES OF FIVE CENTURIES"
 (HODDER AND STOUGHTON)

In Act II., Scene I, where young Hastings' pink coat changes in the next plate to yellow, and Hastings, according to the play, has not left the room. These errors might be overlooked on trivial grounds if the artist had not given such characterless features to the faces of his subjects, especially to the faces of his womenfolk. It must be held, however, that Hugh Thomson's work in this book possesses a certain charm of refinement which is exceedingly pleasing to the eye.

IN *Staircases and Garden Steps* Mr. Guy Cadogan Rothery shows the evolution of these necessary features of domestic architecture from the rude examples outside the cave-dwellings of primitive man to their present multifarious varieties. The preoccupation of the ancient architects was not so much to make their staircases easy of ascent as to render them either defensible or easily destructible in case of the advent of an enemy. Thus in the mysterious Round Towers of Ireland the staircases have entirely disappeared, being probably little more than ladders, which could be drawn up to the doorways—always many feet above the ground—when danger threatened. Mr. Rothery might have added that similar instances occur in some of the older of the church towers in England. This practice to a certain extent was followed by Norman castle builders, the staircases often placed on the outside being planned so as to afford as little assistance as

possible to an assailing enemy. It was not until the era of domestic warfare was over that staircases became an architectural feature of the interior of a building. Mr. Rothery takes a comprehensive but somewhat hurried survey of the various styles of staircase planning, and also the details of their planning. His is a useful work, but suffers rather from the desire to tell too much. It is difficult to adequately comprehend some of his brief descriptions, and one feels that he would have better served his purpose if he had omitted many of the examples and treated on the others more fully.

THE sumptuously mounted volume on *Portrait Miniatures of Five Centuries*, by M. E. Lemberger, may

"Portrait Miniatures of Five Centuries," by Ernest Lemberger (Hodder and Stoughton 2 guineas net)

perhaps prove a disappointment to those who have trained their taste too exclusively on the fascinating and highly finished art of Cosway, Downman, Engleheart, and their English contemporaries, for the author has gleaned his illustrations from wide and varied sources, and

though all the plates possess sufficient artistic merit to justify their inclusion, some of them, especially those belonging to the foreign schools, are only moderately beautiful in the subjects they depict.

Though the wealth of illustration is the chief *raison d'être*, Mr. Lemberger's interesting introduction to the subject is fully adequate, and gives much valuable information concerning Continental artists little known in England. The reproductions of the miniatures illustrated



KING GEORGE III. OF ENGLAND BY RICHARD COSWAY
 FROM "PORTRAIT MINIATURES OF FIVE CENTURIES"
 (HODDER AND STOUGHTON)

are executed with a perfection of technical accuracy that has rarely been exceeded, the delicate charm of the originals being fully suggested and preserved.

In the choice of subjects we feel convinced that the author must have been seriously handicapped in a search for beauty by the necessity of selecting subjects to illustrate the different periods and phases of the art, and, perhaps on account of his nationality, he devotes a disproportionately large space to the miniature art of Germany. Nevertheless, the work is a highly valuable contribution to the literature of the subject, and, from the profuseness and high quality of the illustrations, should prove a most useful consultant to those desiring to identify the style and period of a particular miniature.

WHAT are the books that count? Mr. W. Forbes Gray has compiled a record of 5,500 of them, with a

"Books that Count," "Who's Who," "The Writers' and Artists' Year Book," etc.
(A. & C. Black)

bird's-eye view of their respective contents, all said to be standard works and of utility to the general reader. This is such an excellent idea that one wonders it has not been carried out before; but to have been thoroughly well done the task

should have been entrusted to a committee rather than a single individual, however well qualified. A list of Mr. Gray's omissions would constitute a formidable volume in itself, a perfunctory glance through his work revealing the absence of such varied writers as Walpole, Lady Mary Wortley Montagu, Evelyn, Malory, Fanny Burney, Napier, Richard Jeffreys, Disraeli, and Herrick, while his section on art is woefully imperfect. No work dealing with engravers or engraving is included, the biographies of artists given are rarely the standard authorities, and even such an indispensable work as Bryan's *Dictionary of Painters and Engravers* is conspicuous by its absence. Probably in another edition of the work such oversights will be remedied, and it will become as valuable and useful a compilation as those indispensable annuals issued by the same firm, *Who's Who*, *The Englishwoman's Year Book*, and *The Writers' and Artists' Year Book*. The first-named publication comes this year in a somewhat altered form, the height of the volume having been increased to make space for the ever-increasing number of names of celebrities—major and otherwise—about whom the general public desires information. The above publications, while offering no fresh features, in their current issues afford the most exhaustive information on those themes which the experience of past years has proved to be most essential.

WHEN Garrards was moved from the Haymarket to Albemarle Street it meant the transfer of one of

"Garrards, 1721-1911"
(Stanley Paul and Co.)

London's oldest landmarks, for this historic firm—court jewellers and goldsmiths during six reigns—had been established at the corner of

Panton Street for nearly two centuries.

To commemorate the event an interesting octavo volume

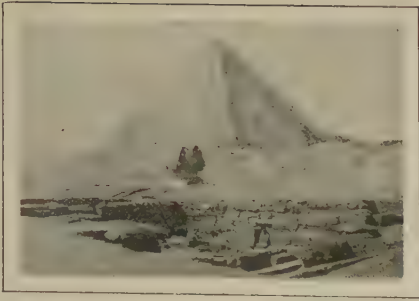
has been issued, profusely illustrated with reproductions from old prints and maps and photographs of some of the more celebrated crown jewels. The work deals not only with the history of Garrards, but also with that of the two localities with which they have been connected. Interesting as are the records of the Haymarket and Albemarle Street, the most fascinating portion of the volume is that concerned with Garrards itself. The firm was founded by George Wickes in 1721. His first Royal customer was Frederick, Prince of Wales, who appears not only to have bought plate from the goldsmith, but also to have frequently had some on loan for the royal entertainments. This custom of borrowing was by no means confined to plate. When George III. was crowned he was decked out with diamonds worth £375,600, hired from the firm for £15,024. This practice was not adopted in any of the succeeding coronations; though Garrards, to whom the crown jewels were sent for re-setting, had much work to do in connection with them. The Koh-i-Noor, which they re-cut in 1852, was, perhaps, the most celebrated of the historic jewels which have been entrusted to them, though in point of size this gem is eclipsed by each of the two Stars of Africa—portions of the huge Cullinan diamond which they fitted into the King's Sceptre and Crown. The book has been written with care and erudition, and forms an interesting and valuable contribution to Court and social history of the past two centuries.

THE art of Ancient Egypt, the latest specimens of which are divided from us by an interval of 1,500 years,

"Art in Egypt,"
by G. Maspero
(*"General History of Art Series"*)
(William Heinemann. 6s. net)

hardly possesses the same immediate appeal as the arts of England or France, which have continued to develop until the present time, or that of Northern Italy, only separated from us by a century or so,

and still influencing and inspiring modern ideals. It is for this reason that *Art in Egypt*, by Professor G. Maspero, the Director-General of Antiquities in Egypt, is hardly so attractive as its predecessors in the "General History of Art." There are, besides, other handicaps in the author's path; the *raison d'être* of European art is well comprehended in a general way by the orthodox reader; the influences which gave it birth are still alive, and a few words of explanation will suffice to make him acquainted with their early variations, but with Egyptian art it is different; the religion which gave it birth has been dead for twenty centuries, and the outlook of the ancient Egyptian is as strange to us as if he were the inhabitant of a distant planet. Moreover, the duration of Egyptian art was prodigious, existing for nearly as many centuries as that of France and England have existed decades, and all the time maintaining a huge output, which to the uninitiated eye seems to show little variety or development. It will be seen that Professor Maspero had an almost impossible task in attempting to trace within the compass of a single volume the rise and development of an art so novel in its point of view to European minds, so long



THE GREAT PYRAMID AND THE SPHINX



THE TWO COLOSSI ON THE SOUTH SIDE AT ABÛ SIMBEL

continued, and so prodigal in its productions, and yet make his theme perfectly understandable. That he has wholly succeeded it would be impossible to say, but that he has produced a book which in its comprehensiveness, its wealth of knowledge on the subject, and its erudite scholarship has yet no rival, may be readily acknowledged. Its faults lie in presupposing the reader possessed of at least a general acquaintance with the outlines of ancient Egyptian history, and unless he has acquired

inspiration from a single source, it was split up into distinct schools, who, while drawing everywhere upon a common fund of general ideas, gave distinct manifestations of them.

The work, as usual with the books of this series, is exhaustively illustrated, while type and setting are everything that can be desired.



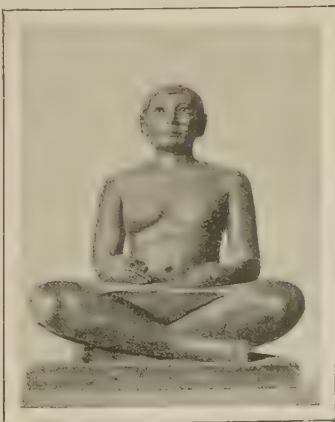
DIADEM OF KHNEMÏT

(MUSEUM, CAIRO)

this, he is likely to become confused by the mention of various dynasties to whose date or duration little clue is given. Apart from this, the work is clearly expressed, and traces the various phases of the subject fully and minutely. The author clearly shows that in the course of centuries Egyptian art underwent developments and radical changes far more important than has been generally assumed, and that instead of drawing its

THE *Essays of Francis Bacon, Lord Verulam*, will always remain one of the stately and dignified monuments of English prose. Such a work, not meant for hasty scanning, but for leisured study, appears to demand a seemly setting, and this is afforded

in the new edition of the work, edited by Mr. Sydney



THE CROUCHING SCRIBE

(THE LOUVRE)



THE GREAT CHEPHREN AT CAIRO

The illustrations on this page are from "Art in Egypt" (Heinemann)

Humphries, which has just been issued by Messrs. Black. Not too cumbersome for easy handling, but of sufficient substance to give the shelves of a bookcase an additional importance; clearly printed in type of a boldness and clarity to ensure easy reading, and well set up, it appears to be a marvel of cheapness at the price at which it is issued. The work is prefaced with a portrait of the author, and is furnished with a translation of all the Latin and foreign quotations given in the work, with full identification of their origin.

PIERRE-PHILIPPE CHOFFARD is one of those great artists in little whose fame rests on the accomplishment of work small in compass, but infinitely beautiful in execution. He is among the most exquisite of French illustrators, and his work gives an additional grace to the literature of his period. Miss Vera Salomons has performed a commendable task in giving a catalogue of the most important books illustrated by the artist, and its extent shows the prodigious amount of work which this gifted artist achieved. His most characteristic performance really belongs to the domain of decorative rather than illustrative art, for the charm of his productions often lies as much in the elaborate and tasteful framework with which they are surrounded as in the presentments of the subjects depicted. Miss Salomons' attractive volume is illustrated with a large number of excellent reproductions from characteristic works by the artist. It is prefaced with a well-written introduction giving the few facts which are known concerning his life, while the catalogue of the works he embellished is full and amply descriptive. Altogether the book may be recommended as a desirable addition to the library of anyone interested in French eighteenth-century art.

FIREPLACES, in the form we know them, were introduced comparatively late into English domestic life. The early types, which persisted until long after the Norman Conquest, were only slight improvements on the primitive form as a fire—wood or peat, kindled on the earth or a slab of stone in the midst of the principal living apartment, the smoke escaping from a hole in the roof. Similar types, though somewhat less elementary in their construction, remained in vogue in ordinary dwelling-houses until well on in the sixteenth century, and it is only since then that the fireplace has become the prominent feature of domestic architecture which it now remains. Mr. L. A. Shuffrey, in his admirable book on the subject, traces the development of the fireplace and its accessories from its earliest days until the close of the eighteenth century, by which time the various distinctive styles of its design had become fully elaborated. It is to the Normans that we owe the origin of our present-day fireplace, for in their castles built of two or more storeys the central position was impracticable, so the fire was placed in a shallow

recess under an arch in the side wall of the chamber. The back of the recess sloped in its ascent, and finished with a hole for the escape of the smoke carried through the outside wall. This means of escape for the smoke does not appear to have been successful, and was gradually superseded by a flue carried up in the wall, and finished with a tall cylindrical chimney. These early forms of the side fireplace were not recessed, but a hood was constructed over the hearth to collect the smoke. From this to the recessed fireplace was a step which was easily taken, and all that remained was to adorn the room face of the latter with suitable ornamentation. Of the projecting fireplaces there are few ornate remains, this form being generally used in fortresses where beauty was less of a consideration than strength, and being much earlier abandoned in England than on the Continent. There are also comparatively few survivals of the recessed fireplace constructed in purely Gothic style, as Renaissance influence became prevalent in England soon after this form was generally used. It is on this account that the specimens at Tattershall Castle, which were recently rescued from the hand of the spoiler by Lord Curzon, are of such exceptional interest, though, as Mr. Shuffrey points out, removed from their original surroundings, for which they were specially designed, they lose the greater part of their architectural effect.

Many of the earlier Renaissance mantelpieces were either imported from abroad or made by foreign craftsmen, and are consequently out of feeling with their decorative surroundings. But this phase was a transitional one, for the English speedily showed themselves as capable craftsmen as their foreign rivals, while their work was conceived in proper architectural relation to the apartment it was designed to occupy. Belonging to this period are many pieces which, though showing Renaissance influence, are merely Gothic in the character of their ornamentation. This mixed style, which was often strikingly picturesque in its effect, gradually gave way before the purer forms of Renaissance and classical architecture, the latter form coming into vogue when the sway of the brothers Adam and William Chambers had superseded that of Inigo Jones and Wren. The work, like most of the books emanating from Messrs. Batsford, is illustrated by plates fully expressive of all the ornamental details, the understanding of which is so necessary to students of architecture.

A SINGULARLY full catalogue of naval prints calculated to suit the pockets of all grades of collectors, and comprising portraits and views of naval engagements, battle and merchant ships, yachts, and maritime towns, has been issued by Messrs. T. H. Parker Bros. (45, Whitcomb Street, E.C.). It contains nearly 4,000 items, including 70 portraits of Nelson, ranging in value from 1s. to £17 10s., 30 plates of the Battle of the Nile, the same number of views of Liverpool, and other subjects of a like character in similar abundance.



CHIMNEY-PIECE AND GRATE IN BALL-ROOM AT STRATFORD HOUSE, STRATFORD PLACE
FROM "THE ENGLISH FIREPLACE" (BATSFORD)

"Little Songs of Long Ago"

IN the review of this work published in our last number, the price was given as 7s. 6d. net. It should have been 5s. net.

The Story of Old Whitehall, written by Mr. Austin Brereton, makes such interesting reading that one would wish that it had been issued in a more elaborate and permanent form. The author traces the history of the district from the time when Wolsey built his sumptuous palace—then styled York House, but re-christened

Whitehall when Henry VIII. took it over—to the present day. It is a stirring story, for Whitehall since the days of the great Cardinal has been the hub of England, and nearly all the noteworthy personages in the last four centuries of English history have been associated with it. Readers of Mr. Brereton's book will find it an admirable guide to all the associations of the neighbourhood.

To keep a diary may thrust upon one a posthumous immortality. The genial Pepys, who well deserves to be remembered on account of his share in the founding of English naval supremacy, would have languished in

semi-oblivion had not his diary, written for his own enjoyment, and without any thought of publication, ultimately come to light, and secured for him a fame which is hardly equalled by the greatest literary giants of his period. Messrs. Letts's varied publications should tempt many of the present generation to emulate the famous diarist, for among them may be found diaries in such multiform and attractive variety as to suit all tastes.

MR. H. B. WALTERS, in his book on the *Church Bells of England*, has essayed a theme which should be of

"Church Bells of England," by H. B. Walters, M.A., F.S.A. (Henry Frowde, 7s. 6d. net)

more or less universal interest, for though few are directly concerned with the science of campanology, the historical and sentimental associations connected with bells—more especially church bells—possess a general appeal. The subject has already produced a voluminous literature, yet one can extend a warm welcome to Mr. H. B. Walters' addition. He knows his theme thoroughly, and treats it in all its phases with fulness and accuracy of fact, dealing with the making of bells and belfries from the earliest times until the present day, the methods of ringing bells, their uses and the customs affecting them, their dedication, decoration, weights, and sizes, the inscriptions recorded

Messrs. Letts's
Diaries

on them, and the various foundries at which they are produced. Incidentally he gives much quaint and curious lore concerning old customs, some of which are now extinct but many of which still survive, of whose origin and purport the average man knows nothing. The work is well illustrated, and furnishes, with exhaustive indexes, a full list of English bell-founders and a good bibliography of the subject.

MR. VERNON HILL'S art is original, highly imaginative, and replete with that charm which comes from an unconventional outlook—a way of seeing things in a strange and unexpected manner. This being so, he would seem well qualified to illustrate a selection of the most eerie and weird of the old ballads—those concerned with black magic, the spirits of the departed, and the

denizens of the nether-world—yet his latest work, a collection of designs on such themes, though beautiful, is not an unqualified success. These creations rather charm the fancy than convince the imagination; none of them compel one with the feeling that in this way, and in this way only, could the scene have happened. The literary interest throughout is subordinated to the artistic, and we are less concerned with the happenings that are depicted than in Mr. Hill's accomplished manner of depicting them. The artist's imagination is indeed too empyrean for his subjects. These, despite

their supernatural incidence, are yet firmly connected with the mother-earth, and are set forth with a directness and particularity of phrase that leave no doubt of the narrator's intentions that they should be regarded as the stories of real events happening to real personages. Mr. Hill hardly catches this feeling in his creations; they are expressed with much power of rhythmic line and an exquisite sense of decorative arrangement, but they serve more to tickle our æsthetic sensibilities than to convey to us the atmosphere of the

border ballad, stern, grim, and surcharged with poignant crudity of elementary emotion.

THE collection—or rather collections—which the late Mr. Frank McClean bequeathed to the Fitzwilliam Museum, Cambridge, are of national importance. He was an amateur of nice discernment, with clearly defined views, who formed his accumulations of ancient coins, manuscripts, early printed books, enamels, ivories, and other objects of art not in a haphazard way, but according to an ordered plan, to trace the history and evolution of art. This makes them of great educational importance, and it was fortunate for the world of art that, instead of allowing them to be dispersed at his death, he bequeathed them to the museum of his former

university. Two scholarly and erudite catalogues raisonnées have now been issued, describing a portion of the bequest, Dr. James, Provost of King's College, dealing with the manuscripts, and Mr. O. M. Dalton with the mediæval ivories, enamels, jewellery, and miscellaneous objects. Both works are worthy of the university from which they were issued and the collections which they describe. Mr. Dalton prefaces his work with a valuable introduction concerning the origin and develop-

ment of the various forms of art illustrated in the collection, which is marked by sound knowledge and conservative and well-established views. Dr. James, while not prefacing his catalogue with any foreword, except a short account of the career of the testator of the collection, describes each item with singular fulness, in many instances devoting several pages of letterpress to a single manuscript. Both catalogues are well illustrated with collotype plates, and form from the authoritative nature of their contents, valuable works of reference.

Ms. Royal Hyghgyns The Prince of Wales Deb

1735/6

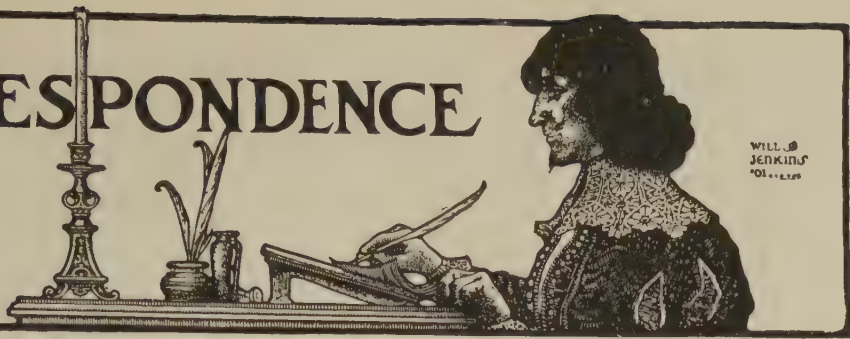
Mar 24	To a Black Ebony Handl. for a tea Kettle	00
	and a Button for a tea Kettle	
May 1	To a Fine Cup & Cover	124 17
	To a Fine Bread Basket	67 9
July 12	To Mending of a Fork of a tea Kettle of y ^e finest	
	To a tea Kettle	3 3
Aug 12	To Mending a tea Kettle Lamp and new Handl.	5 3
17	To Mending a Spoon and 2 Knives	5 2
20	To Mending and Subst ^g of a Silver Spoon for hand	
	Half that was lost and found again	0
	To a Spoon of 24 Candl ^l sticks and 9 Knives	2 10
Dec 17	To a Spoon of 24 Candl ^l sticks and 17 Knives	2 15
	To a Spoon of 24 Candl ^l sticks and 17 Knives	2 15
1735/21	To a Sea Kettle Lamp Mended and new Gault	29
Jan 20	To the Mending of 3 Knives and 4 Knives	3 3
Mar 21	To Mending and Mending a tea Kettle Handl.	2 6
May 12	To a Handl ^l at Selby Town the Wash for a large Coffin	2 6
June 21	To Mending and new building a Spoon and Spoon	
	and a Spoon from Mr. Angles	5 15
23	To Mending 3 Knives and a Spoon	16 10
	To a Button for a tea Kettle	12 5
30	To a Spoon of 24 plates and Knives	31 14 11
	To a Spoon	17 3 10 6
	To a Spoon	17 3 10 6
	To a Spoon	17 3 10 6
Aug 1	To the Mending of a Spoon for y ^e Exchequer & Cambridge	6 6

Entertainment

J. 828/14

ACCOUNT OF FREDERICK PRINCE OF WALES AT GARRARDS', 1735-6
FROM "GARRARDS, 1721-1911" (STANLEY PAUL)

CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Mahogany Wardrobe.—A6,420 (Penrith).—The old English gentleman's mahogany wardrobe is apparently in bad condition, and in any case it is not sufficiently old to be of any great value. A plain piece of this kind realises about eight guineas by auction.

"Lord Burleigh," after Wissing.—A6,445 (Stamford).—Your print of Lord Burleigh was engraved by J. Smith; but it has been so much trimmed that it would not realise more than 10s. to 15s.

"The Tragedies of Æschylus."—A6,454 (Alexandria).—The copy of *The Tragedies of Æschylus* belongs to a class of work for which there is now very little demand, and it would only realise a few shillings.

Armour.—A6,467 (Tamworth).—It is generally very difficult to judge armour from photographs, but there is little doubt that the pieces represented are not genuine. They have the look of specimens which have been got up finely for decorative purposes. From this point of view they are of little value. If you have good reason to suppose they are old (say late 16th century), we should advise you to send up a piece for examination.

Books.—A6,473 (Penmaenmawr).—As a whole the books on your list are comparatively unimportant, and few, if any, would realise more than 1s. or so per volume. *The Chase and The Turf*, by Nimrod, is not an original edition. If in good condition, it might realise 10s. to 15s. As regards *Bradshaw's Railway Guide*, the rare first edition is dated 1839.

Engravings.—A6,481 (Cullercoats).—On the list you send the most notable is *The Bird Catcher*, by Gauguin, after Barney, which, if a genuine impression, may be worth £5 to £6. Its value entirely depends upon the quality of the impression. As regards the engravings by Woollett, none of these would be likely to realise more than 10s. to 25s., while the two prints after E. M. Ward are only worth a very small sum, the demand for such prints having practically ceased.

Portraits Engraved by Bartolozzi.—A6,483 (Southampton).—The portraits of the Duchess of Suffolk and Holbein's wife by Bartolozzi, as they are uncoloured, would be unlikely to realise more than 7s. 6d. each. The etching by Rembrandt we should have to see before giving an opinion.

"Madox," by Robert Southey.—A6,486 (Torquay).—Your copy of Robert Southey's *Madox* would be unlikely to fetch more than 5s. to 7s. 6d.

Silver Plate.—A6,491 (Cork).—It is quite impossible for us to give any opinion regarding your old silver plate unless we have a description of each piece, photographs if possible, date-letter and maker's name, marks, and the weight.

Coloured Prints.—A6,496 (London, W.).—The London Views, by Sayer, would only realise a few shillings apiece.

Portrait by Raeburn.—A6,499 (London, W.).—The only portrait by Raeburn known to us of a Macdonell of Glengarry is that of *Alastair Macdonell, Chief of Glengarry*, which is lent to the Scottish National Gallery by John Cunningham of Balgownie. It was painted about 1800.

"The Country Dowager" and "A Peasant Returning to his Family."—A6,501 (Braintree).—As your coloured prints, by Westall, have been trimmed to fit the frames, their value has, of course, been much depreciated. If really fine impressions they should still be worth two or three guineas each.

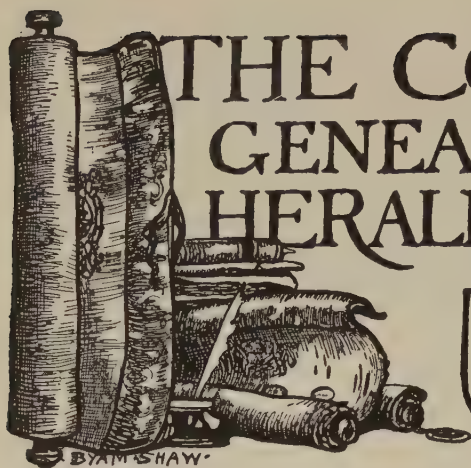
"Lavinia," after Gainsborough.—A6,503 (Weston-super-Mare).—A fine impression of *Lavinia*, by Bartolozzi, after Gainsborough, in colours, is worth anything from £15 to £40, according to its quality and general condition, but as your print lacks the margin, its value would be considerably less. We cannot place a definite value upon it without seeing it.

Pair of Lamps.—A6,507 (Horsham).—It is evident from the photographs that these lamps are of a type in vogue fifty or sixty years ago. They were used for burning heavy oils, such as colza, but they would not be considered of any use now for that purpose, having been superseded by lamps burning the more convenient mineral oils. The lamp arrangement is, of course, English, but the vases are Chinese, and are not probably much older than the lamps, and are therefore not of the collector's period. The vases might be used, stripped of the lamps, as decorative items, or they might be adapted for modern lamps, electrical or otherwise, and for that purpose the saleable value should be about £4.

"The Times."—A6,512 (Ryde).—If your copy of *The Times* containing an account of Nelson's death is the original issue, it would realise about 2s. 6d.; but it is more than probably a reprint, the value of which is practically nil.

Cabinet and Clock.—A6,513 (Rotterdam).—The mahogany and inlaid cabinet with tambour door is Sheraton, and, so far as one can judge from the photograph, its value is from 12 to 15 guineas. The old English bracket clock, by Clay, of London, is worth from 18 to 20 guineas. Clay was working in London about 1770.

Autograph Letter.—A6,515 (Christchurch, N.Z.).—Nelson's letters are now fetching very high prices, and it is impossible to say what such a good letter of his would obtain just now. Letters written with the right hand are more valuable than those with the left hand. Unfortunately the letter from which the photograph is taken is only a copy of a fine letter. The writing bears no resemblance to Nelson's, and as Nelson lost his right arm in 1796, and this letter is dated 1805, and written with the right hand, it cannot be Nelson's writing.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CHANCERY PROCEEDINGS.

As we pointed out in our article dealing with this subject in the May, 1912, number of *THE CONNOISSEUR*, Chancery proceedings were by no means confined to the rich; in fact, as often as not some poor person would file a bill in Chancery making charges against someone more fortunate than himself, in hopes that the latter might be frightened into paying him a sum of money. In searching these records one will often find a plaintiff described as a labourer, or some other occupation of the same standard, which in itself shows that the use of this court was not confined to the privileged classes.

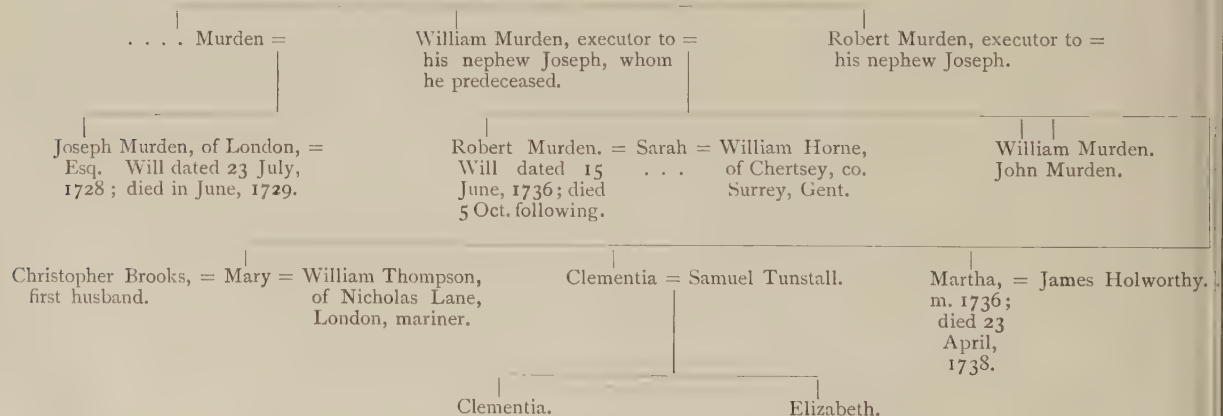
The pedigree printed on this page gives another very good example of what may be obtained from these suits.

We may here mention, in case it should interest

other readers, that we propose to make another search of defendants to Chancery suits, as set forth in the May, 1912, number, and we shall be very glad to hear from others interested.

ARMS ON PEWTER DISH.—We can find no English family entitled to the arms as represented on your dish; from the general appearance we are rather inclined to think that it is purely an imaginative representation.

MURDEN OF LONDON.—One Joseph Murden, of London, made a large fortune, amounting to about £40,000, as a merchant, and, as was very often the case in the eighteenth century, after his death numerous bills were filed in the Court of Chancery in connection with his estate. The pedigree printed below was extracted from one of these suits, dated 23rd October, 1738. (Sewell, 1714-58, Bundle 129, No. 2.) A further search in connection with this family would be interesting.



Queries.

HARPER.—Can any reader supply the connecting link between the families of Sir John Harper of Swarkeston, co. Derby, and Nicolas Harper, vicar of Berryn-Arbor and Combemartin, co. Devon, about 1580?

According to the *Herald's Visitation of Devon*, Nicolas Harper was a younger son or brother of Sir John; but the

History of the Harpers of Swarkeston does not mention Nicolas.

HAWKES FAMILY.—Any reference to this family, of co. Cork, Ireland, will be very gratefully received.

(Several queries relating to arms we are holding over until the next number).

HE . . .

OXFORD Sectional Bookcase

BOOKLOVERS

no are wearied
th the bulky,
dly - fitting and
sightly American
yle of Sectional
bookcase, should
rite for free
oklet describing
e best made,
ndsome, least
pensive and only
rfect Sectional
Bookcase.



A TYPICAL OXFORD STUDY

The Ideal Study is furnished with Oxford Sectional Bookcases and an Oxford Varsity Lounge Chair. Bookmen & lovers of comfort should write for descriptive booklet to the makers

William Baker & Co, Oxford

THE . . . Celebrated "Oxford 'Varsity" Chair

For many years
the favourite
Lounge Chair
with
Undergraduates

Price according
to length of seat

23 in. . .	22/6
27 in. . .	26/6
30 in. . .	29/6
33 in. . .	32/6
36 in. . .	35/6

Patterns of the
coverings will be
sent post free.

William Baker & Co. have one of the most up-to-date and best equipped factories in the Country, and are always pleased to prepare designs and estimates for any description of Library, Office and Club-room Fittings, and for every class of good quality cabinet work.

Notice to Silversmiths

THE March Number of "The Connoisseur" will contain a Supplement devoted to Antique Silver and Sheffield Plate, written by one of the best-known authorities on the subject. PRESS DATE FOR ADVERTISEMENTS, 14TH FEBRUARY. Applications for space should be made to The Advertisement Manager, 35/39, Maddox Street, W., before the above date.

Telegrams: Estates, "Everything, London."

Telephone No. 1 Western (80 Lines).

HARRODS Ltd., Brompton Rd., S.W. AND Byfleet, Surrey.

Telephone No. 149 Byfleet

LOCAL AGENTS FOR SOUTH HANTS:

Messrs. Richard Austin & Wyatt, Bishops Waltham & Fareham

LOCAL REPRESENTATIVE FOR THE NEW FOREST

VALUATIONS are dealt with in the specially organised Valuation Department. An absolutely independent opinion is given

FINE OLD XVth CENTURY PRIORY.



KENT (within about 75 minutes' rail of Town).—This delightful old half-timbered gabled RESIDENCE, which is full of interest, contains:—

GRAND BALL and BILLIARD ROOMS,

five other reception rooms, 21 bed and dressing rooms, four bathrooms, capital offices; good stabling, with large loose boxes, coach and motor houses, two cottages of six and seven rooms, and bathroom.

Well-Timbered Pleasure Grounds

with two tennis lawns, croquet lawn, bowling green, rosery, shrubberies, etc., walled kitchen garden and paddock, the area being about

FIVE-AND-A-HALF ACRES.

In many of the rooms there are fine old oak beams, panelling and mantels, and generally the building has many quaint features and historical associations. HUNTING with stag, fox and otter hounds; also harriers. SHOOTING available. Good GOLF. Main water, gas, good sanitation.

TO BE LET, UNFURNISHED, ON LEASE.

Full details, with views, from the Agents, **Harrods Ltd.**, as above. (Fo. 12,937.)

By Order of the Executors.

HANTS AND BERKS BORDERS.

TO BE SOLD, AT A GREATLY REDUCED PRICE, AN

OLD-FASHIONED RESIDENCE WITH 90 ACRES.

Exceptionally Well Timbered.

Three Reception Rooms, Nine Bedrooms, Stabling, Farmery, Two Lodges, and Two Cottages.

Well away from road on high ground.

Commanding Good Views.

Inspected and recommended by **Harrods Ltd.**, as above.



IMMORTALIZED BY DICKENS.

THIS QUEEN ANNE HOUSE is made famous by the great literary genius, it being the scene round which "Oliver Twist" is written.

7 Bedrooms, 3 Reception, Bath, Stabling, 4½ acres of lovely Gardens and Grounds.

Here the burglary by Bill Sykes took place, and the window through which he put Oliver is still preserved.

This very interesting property can be bought for a reasonable price, and is strongly recommended from personal knowledge by **Messrs. Harrods Ltd.** (4598.)



SHOOTING OVER 4,000 ACRES. TROUT FISHING.

Hants (in a very favourite part; on gravel soil).—To be LET, Unfurnished, the above

HISTORICAL COUNTRY MANSION,

approached by a long carriage drive, and surrounded by

REALLY CHARMING GROUNDS OF 25 ACRES.

Entrance Hall, four reception rooms, billiard room, fifteen bedrooms, two bathrooms; ample stabling, motor garage, three cottages, farmery, etc. ACETYLENE GAS, RADIATORS. SHOOTING OVER 4,000 ACRES. TROUT FISHING.—Inspected and strongly recommended by **Harrods Ltd.**, as above. (14,472.)

- Volume 34 of - "The Connoisseur"

This Volume, containing
the Numbers September to
December, 1912, is now
ready **Price, 7/6**

The cost of the 33 back Volumes in
No. 1 Binding is £14 12s. 6d., viz., 26
at 7/6, 4 at 10/6, 1 at 16/6, and 2 at 19/6

"The Connoisseur" and Books Published by "The Connoisseur"

may be obtained from all Foreign and
Colonial Booksellers, including the following:

CONTINENTAL and GENERAL AGENTS.

F. A. BROCKHAUS, 16, Querstrasse, Leipsic.
W. DAWSON & SONS, Export Department, St. Dunstan's
House, Fetter Lane, E.C.
HEINEMAN & CO., 58, Weissenburgstrasse, Cologne.
F. TENNANT PAIN, 21, Farringdon Avenue, E.C., and Paris.
SAARBACH & CO., London, Paris, Mainz, Milan.
SIMPKIN, MARSHALL & CO., Export Department,
4, Stationers' Hall Court, E.C.
BRENTANO'S LIBRARY, Avenue de l'Opera, Paris.
GALIGNANI'S LIBRARY, 224, Rue de Rivoli, Paris.
W. H. SMITH & SON, 248, Rue de Rivoli, Paris.

AUSTRALASIA.

GORDON & GOTCH, 124, Queen Street, Melbourne; and
Branches.

SOUTH AFRICA.

CENTRAL NEWS AGENCY, Johannesburg, Capetown, and
Branches.

INDIA.

HIGGINBOTHAM & CO., Mount Road, Madras.

UNITED STATES.

INTERNATIONAL NEWS CO., Duane Street, New York.

CANADA.

COPP, CLARK & CO., 64, Front Street West, Toronto.
W. DAWSON & SONS, Manning Chambers, Toronto.
IMPERIAL NEWS CO., Church St., Toronto; and Montreal
and Winnipeg.
MONTREAL NEWS CO., 386, St. James Street, Montreal.
F. J. ROY, 81, Queen Street West, Toronto.
TORONTO NEWS CO., 42, Yonge Street, Toronto.

** In the event of any difficulty being experienced in obtaining "THE
CONNOISSEUR" PUBLICATIONS, kindly communicate with the
Publishers, HANOVER BUILDINGS, 35-39, MADDOX STREET,
LONDON, W.

WANTED BACK NUMBERS ... OF ... *The Connoisseur* ... AND ... *Auction Sale Prices*

The Publishers will pay Two Shillings each
for good, clean copies of No. 31 (March, 1904)
of "The Connoisseur Magazine," and No. 55
of "Auction Sale Prices," delivered free
to the Offices, 35/39, Maddox St., Bond St., W.
Postal Orders will be sent immediately on receipt
for those received by post, and if received by
hand, cash will be paid.

NOTE.—The copies must be perfect, other-
wise they are forwarded at sender's risk, and will
be returned to senders carriage forward.

No other copies are required for the present.

NOW READY

NOW READY

VOL. V OF

Art Prices Current

1911-12

ENLARGED AND IMPROVED

CONTAINING:

- (1) A complete Record of Prices for Pictures, Draw-
ings and Engravings at Christie's Sales during the
Season.
- (2) A representative selection of prices for Prints
and Engravings at Sotheby's and Puttick and
Simpson's.
- (3) Names of Purchasers, Sizes of Works, and other
particulars.
- (4) Comprehensive Index to Artists' and Engravers'
Names, as well as Titles of Pictures and En-
gravings.

Vol. I (Christie's only) nearly out of print now

Vol. II	do.	£1 1 0 net.
Vol. III	do.	10 6 net.
Vol. IV	do.	10 6 net.
Vol. IV	(Christie's, Sotheby's and Puttick's)	£1 1 0 net.
Vol. V	do.	£1 1 0 net.

Postage 6d. extra in each case.

Offices of the FINE ART TRADE JOURNAL,
MAXWELL HOUSE, Arundel Street, Strand,
LONDON, W.C.

Registered for transmission to Canada at Magazine Post Rates. Printed by Bemrose & Sons Ltd., 4, Snow Hill, London,
E.C., and Derby, and published for the Proprietors, Otto Ltd., by J. T. Herbert Bailly, at HANOVER BUILDINGS,
35 to 39, MADDOX STREET, LONDON, W., England.
Subscriptions—Inland 16/6, Foreign 17/6, to Canada 14/6, per annum. Published the 1st of each month.



MAGNIFICENT SPECIMENS OF EQUESTRIAN FIGURES OF EARLY MING PERIOD.



YAMANAKA & Co.

127 New Bond Street, London, W.

Telegrams: "YAMANAKA, LONDON."

Telephone: 1546 Mayfair.

Japanese ^{AND} Chinese Works of Art.

BRANCHES:— OSAKA — KYOTO — NEW YORK — BOSTON — PEKING